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GERSHWIN PRESENTS A NEW WORK

Getting in Step With "An American in Paris"

By Hyman Sandow

GEORGE GERSHWIN has been to Paris, written a new symphonic piece, visited with the ultra-modernists, acquired a Mustel reed organ, considered writing a jazz opera, has a complete set of everything Debussy ever wrote and finds that his favorite composers are Bach, Wagner, and Stravinsky.

And he is now reported to have accepted an offer of \$100,000 from the Fox Movietone Company to write a new musical comedy, to be used exclusively for the talking moving pictures.

I chatted with Gershwin the other day about his new symphonic work.

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted," Mr. Gershwin said as we glanced through the pages of the penciled manuscript.

"The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various

street noises, and absorbs the French atmosphere.

"As in my other orchestral compositions, I've not endeavored to present any definite scenes in this music," he continued. "The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him."

Flipping over a few pages, Mr. Gershwin indicated the next section with his pipe.

"The opening gay section," he explained, "is followed by a rich 'blues' with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This 'blues' rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

An American in Paris will require about twenty minutes to perform. Mr.

Themes from "An American in Paris"



IMPORTANT THEMES FROM GERSHWIN'S NEW WORK SELECTED AND SKETCHED OUT BY THE COMPOSER ESPECIALLY FOR MUSICAL AMERICA



THE LATEST PORTRAIT OF GEORGE GERSHWIN, LATELY RETURNED FROM PARIS WITH A NEW WORK AND PLANS FOR SERIOUS FUTURE IN MUSIC

Gershwin began its composition in New York in January of this year, continued working on it while abroad last spring, and is now completing the score in this city.

The première performance is already scheduled for some time in November when Walter Damrosch and the newly consolidated New York Philharmonic Symphony Orchestra will play the work in Carnegie Hall. It is scored for a straight symphony orchestra, piano, three saxophones, and several French taxi horns. Gershwin's newest jazz piece differs from his previous orchestral compositions, the Rhapsody in Blue and the Concerto in F, in relegating a comparatively unimportant rôle, rather than the dignity of a solo part, to the piano. The composer will not play this instrument at the première.

Was Playing the Organ

As I entered the little electric elevator that sedately lifted me up to Mr. Gershwin's studio on the top floor of the family residence on West 103rd Street, just off Riverside Drive, I heard the sonorous notes of an organ, which he was playing. Later he called my attention to the instrument, a Mustel reed organ, and enthusiastically told of having discovered and purchased it in France and of its arrival on the steamer Paris just the day before.

"Here's something else I prize very much that I also bought in France," Mr. Gershwin said as he turned to a nearby book-shelf. From it he took down one of eight handsomely bound volumes that contain everything which Claude Debussy, whose music Mr. Gershwin greatly admires, ever wrote.

Among his other deeply cherished

mementos are a photograph of Prince George of England, whom he met in London in 1925, bearing the inscription "From George to George;" and a gold cigarette case, signed by twenty-eight friends, which was presented to him by Otto Kahn at a party after the first performance of his Concerto. Mr. Gershwin likewise is the happy owner of five of the late George Bellow's famous lithographs, Splinter Beach, River Front, Dempsey Through the Ropes, Prayer Meeting, and Between Rounds. These recently acquired lithographs now decorate the walls of his studio, which contains one of his three grand pianos.

Mr. Gershwin said he had been highly pleased by the excellent manner in which Vladimir Golschmann and a picked orchestra interpreted his Concerto in F, with Dimitri Tiomkin playing the piano solo, at the Paris Opera House on May 29. This performance was not only the first rendition of his Concerto abroad but also the first occasion on which Mr. Gershwin listened to a performance of his work with a musician other than himself at the piano.

Writing of this concert in the Christian Science Monitor for July 7, Emil Vuillermoz, the French critic, declared: "By the character of his (Gershwin's) style and also by the dignity and distinction of Tiomkin's playing, this very characteristic work made even the most distrustful musicians realize that jazz, after having renewed the technic of dancing, might perfectly well exert a deep and beneficent influence in the most exalted spheres."

Mr. Gershwin composed the Concerto in 1925. Before he wrote a note of the

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AMERICANS ABROAD

NOTED BY IRVING WEIL

PARIS, July 31.—The body of Oliver Denton, the American pianist who was burned to death in the fire that partly destroyed the Salle Pleyel, was taken aboard the French liner France at Le Havre on July 25 en route to New York. Funeral services in the American Cathedral Church of the Holy Trinity were conducted by Dean Frederick W. Beekman and the Rev. Dr. George M. Ward of Palm Beach, Fla., a close friend of Mr. Denton.

Mr. Denton was suffocated by smoke in his studio on the eighth floor of the Pleyel building, where he was giving a lesson to some of the twelve pupils who came to Paris with him some time ago. He saw to it that these pupils got out of the studio, and all of them escaped injury.

Will Rebuild Hall

It will be welcome news to concert artists in the United States, so many of whom are accustomed to give recitals in Paris every spring, that the Salle Pleyel, partly destroyed by fire a week ago, is to be rebuilt immediately. The great concert hall, one of the most beautiful in the world and probably the most nearly perfect in acoustics, is to be ready in November for the fall season.

This announcement is made by Robert Lyon, director of the Salle Pleyel. Moreover, the first reports of the damage caused by the fire, it now turns out, were considerably exaggerated by the daily press. As a fact, little more than the interior furnishings of the hall were destroyed; and the Salle Chopin and the Salle Debussy, the two smaller halls which are part of the building, are intact—they have both been damaged only by water.

It appears that the emergency exits, ironically enough, were responsible for the magnitude of the fire. These safety doors, of which there were ten pairs, permitted the blaze in the main hall to work its way as far as the sixth, seventh and eighth floors, communicating to the studios.

The death of Mr. Denton was the only fatality, and the number of injured is not more than twelve. These were all taken to the Beaujon Hospital. Most of them were overcome by smoke and have already been able to go to their homes. None of the twelve is in a serious condition.

The Salle Pleyel will be rebuilt in minute accordance with the original architect's plans for the old structure, and it is believed that the acoustics of the new hall will in every respect be as fine as they were before. Colonel Poudroux, the Prefect of Police, considers the plans of the old hall amply protective in the matter of fire risk.

"The old building," he says, "included every possible precaution we considered needful. Its exits were even more ample than those required by the municipal regulations. If the fire had occurred during a concert, every person in the audience would have been able to get to the street safely."

Dragon Will Purr

Remo Puffano, American puppeteer, who created the marionettes for last winter's production of Manuel de Falla's Master Peter's Puppet Show by the League of Composers, is about to leave for New York, after a two months' stay here. He and Mrs. Buffano had a stu-

dio in the Latin Quarter, on the rue Campagne-Première. He has devised a new production to be called Orlando Furioso, a feature of which will be a purring dragon. No, the dragon will not double at the Metropolitan Opera's Siegfried.

Frieda Hempel has been in Paris for some little time—but not to give concerts. As a matter of fact, she has been spending her time—and money—on the Rue de la Paix, buying next winter's clothes. Grand success, says Mme. Hempel. The wardrobe will be the *dernier cri* and the *dernier chic*. Also, Mme. Hempel announces that she was a candidate to sing at the Paris Opéra—Gilda, or Violetta, maybe, but the invitation hasn't as yet been issued. She plans staying abroad until late in September or October, part of the time in Switzerland. No, she is not going to Germany.

Anna Case, the beautiful American concert soprano, is also looking over the Paris shops for a new supply of the fetching gowns for which she is famous. She was a surprise passenger on the French liner Paris, having kept her name off the passenger list. But she did some unexpected and remarkably fine singing at the ship's concert the night before the landing at Le Havre.

HUHN RETIRES TO BAULE

PARIS.—Bruno Huhn, the genial conductor of the New York Banks' Glee Club, has found the midsummer heat in Paris a bit too trying and is off to La Baule, the famous seaside French watering place. After two weeks of salt breezes, he may return and try Paris again.

Grace Moore Would Enjoy Singing to Tunney's Harp Obligato

OSTEND, July 28.—Grace Moore, the young soprano who signalized her good-bye to musical comedy by singing last winter at the Metropolitan Opera in New York, will make her European début this evening at the Ostend Opera and after her engagement here will also sing at the opera at Deauville. Finally, late in October, she has been asked to sing at the Opéra Comique in Paris.

Miss Moore, who will make a concert tour in the United States next fall, said today that she wishes she could persuade Gene Tunney to go with her as accompanist with his harp.

"It would really be wonderful," said Miss Moore—and no one disagreed with her. "Mr. Tunney is undoubtedly the gentleman he looks and acts like, and if he really plays the harp as well as it is said he does, why, it would be lovely with my songs. Some of these songs would be wonderfully enhanced if accompanied by the harp, especially if it were played with soul—and I am sure Mr. Tunney would play with soul."

"But I suppose he has other plans," concluded Miss Moore, with a wistful heigh-ho.

I. W.

SCALA BOOKS NEVADA

MILAN.—Announcement is made here that one of the most important engagements arranged for next season's opera at La Scala is that of Mignon Nevada, soprano. Miss Nevada will have the principal rôles in eight productions. Chief of these will be Desdemona in Otello, Mimi in La Bohème, Margherita in Faust, Nedda in Pagliacci, and Sofia in Der Rosenkavalier. She will also appear in a revival of Don Giovanni and in Falstaff.

AN AMERICAN'S SUCCESS

BRUSSELS.—Doris Cheney, the sixteen-year-old daughter of the well-known California physician, Dr. A. L. Cheney, has turned out to be one of the most promising pupils at the Royal Conservatory violin school here. She was recently awarded the coveted prize, "with distinction," after two years of study. She continues at the Royal Conservatory for another year and will then undertake concert appearances.



BARBARA MAUREL, AMERICAN SOPRANO, WHO WILL SING AT THE DRESDEN OPERA THIS COMING SEASON

ENGAGED FOR DRESDEN

LE TOUQUET, NORMANDY.—Barbara Maurel, American soprano, has received the welcome news that an engagement at the Dresden Opera awaits her for the coming season. After a short time she will leave here for the Saxon city to confer with Fritz Busch, director of the opera there, over the rôles she will sing.

CHICAGO ORCHESTRA Retains

CHICAGO, Aug. 14.—The Chicago Symphony Orchestra has settled its differences with the Chicago Federation of Musicians, and signed a new wage agreement which assures the continuance of the orchestra for the next three years.

The orchestra was supposedly dissolved last April, when the Orchestral Association gave a written notice to each of the players that they were free to seek engagements elsewhere for the coming season, inasmuch as it was impossible for the Orchestral Association to meet the demands of the musicians' union. Negotiations were broken off, but since that time neutral parties brought the union officials and the directors of the Orchestral Association together again in secret conferences.

Wage Is Compromised

The new wage agreement is a compromise. The musicians originally had demanded a minimum salary of \$90 weekly, while the association offered \$80. Under the agreement reached on Wednesday, the association is to be free to employ new men at a minimum salary of \$80 weekly during the first three years of service; the salaries will increase to \$84 dollars in the fourth

year, \$87 in the fifth, and \$90 dollars in the sixth.

Announcement of the settlement was made in a statement signed jointly by Charles H. Hamill, president of the Orchestral Association, and James C. Petrillo, president of the Chicago Federation of Musicians.

For the first time in the two years during which the wage controversy has left the future of the orchestra in doubt, the players were consulted by the union officials. Before the new wage agreement was signed, a vote of the members of the Symphony Orchestra was taken at union headquarters. Only fourteen members voted against accepting the agreement.

PRIMA DONNA PASSES

Graviella Ridgeway Was Friend of Nordica

NEW HAVEN, CONN., Aug. 14.—The death of Graviella Ridgeway, widow of Judge A. Heaton Robertson, of this city, occurred in New York, in the seventy-seventh year of her age.

Graviella Ridgeway was born in Philadelphia in 1851. Her father, geologist, scientist and inventor, was the donor of the Ridgeway Library to the city of his nativity. She studied in the Boston Conservatory of Music, being then a fellow student and intimate friend of Lillian Nordica, then Miss Norton.

Following her graduation, Miss Ridgeway became known as a brilliant soprano. In 1869, she gave her first recital in the old Steinway Hall in New York, and the success of this début brought contracts which resulted in extensive tours with such famous musicians as Camilla Urso, Alice Dutton, Gilmore's Band and Ole Bull.

With her marriage to A. Heaton Robertson, then a young attorney of New Haven, Graviella Ridgeway retired from the concert stage. She did not, however, relinquish music entirely, but organized several musical organizations in New Haven. A. T.

Murray Named Manager of Judson Radio

WILLIAM B. MURRAY has been appointed general manager of the Judson Radio Program Corporation, it is announced by Arthur Judson. Mr. Murray comes to his new post from the Baldwin Piano Company, where, for the past six years he has been director of the artists' department. Prior to his association with the Baldwin Company, Mr. Murray was music critic of the Brooklyn Daily Eagle.

EISTEDDFOD UNITES WELSH

By Leigh Henry

The following account of the great annual arts festival of Wales, celebrated each year in the month of August, will not only interest the many American citizens of Welsh ancestry and extraction, but will draw general attention to an event too little realized in the United States. Dr. Leigh Henry, MUSICAL AMERICA's British representative and author of the present article, is a member of the National Music Board (Bwrdd Cerdd) of the Gorsedd of Bards and Druids controlling the annual music programs of this unique event and is also a member of the ancient and historic Bardic Order with the title "Ap Madog" (Son of Madoc), bestowed in view of his family's important connections with the Welsh sea-coast town, Port Madoc, named after the Welsh maritime adventurer, Prince Madoc, traditionally credited with having reached the American continent—"the sunset land over the Western waters"—in the eleventh century, about the time that the Norsemen were colonizing Greenland. From this Welsh voyager Dr. Leigh Henry traces ancestral descent.

LONDON, Aug. 2.—Of all the arts festivals of Europe, none is more synonymous with a race's undying and evolving tradition and its cultural history, its racial identity and persistent independence than is the Royal National Eisteddfod of Wales.

It has an especial picturesqueness of unique symbolic significance; it manifests an unparalleled wide and general national absorption in the popular practice and appreciation of the arts. It is without comparison as an affirmation of racial individuality persistent in an unbroken tradition and an unaltered language since the days of ancient Greece and Rome—an affirmation based on a conception of arts and the artist, musical, literary, dramatic and graphic, as the supreme products and symbols of a national spirit.

It is an arts festival which, for an entire week each year, absorbs the national interest of the whole country, taking precedence of all else. To it come daily audiences of tens of thousands, devoting the entire day to its ceremonies and events, from every corner of the principality. It is the perfect manifestation of the peculiarly Welsh conception of nationalism; it is indeed the festival of the Cymry—the comrades—since there mingle all Welsh types on absolute equality, peer beside peasant, miner by magnate, university professor by village priest and pastor, plutocrat by proletarian.

National Caste

All class distinctions disappear; but what we may term national caste remains. This is truly a people verifying Renan's affirmation that the Celts, with the Hebrews, constitute the aristocrats of races. An entire nation assembles in vast throngs to honor art and artists. Thousands, in choirs or individual competitions imbued with age-long rooted Celtic traditions, join in splendid teamwork which recognizes no social distinctions, but only the distinctive quality of the national spirit and tradition, or vie in comradesly rivalry to attain the highest caste recognized by the Cymric people, the position of artist, proven and honored votary of those arts which,

since the remotest days of Celtic history, have ever been given the most exalted place in that order of bardic culture from which the Celts elected alike their kings, priesthood and musician-poet legislators and preservers of history and tradition.

Bardic Traditions

One of the most picturesque features of each year's National Eisteddfod is the Assembly of the Order of Bards—the Gorsedd of Bards of the Isle of Britain, traditionally dating back to the days of Prydain ap Aedd Mawr, about 1,000 years before the Christian era, and from whom the island of Britain, by lingual mutation, derives its name.

To preserve the ancient Cymric traditions, then only maintained in folk-song, owing to a temporary decline of classical bardic lore, Prydain summoned a Gorsedd, or supreme national meeting, to elicit all traditional lore preserved among the people. There it was decided that, after a proclamation a year and a day before the event, an annual meeting, extending patronage to all possessing any traditional knowledge, in form of a Gorsedd, should be held annually.

The Order of Bards, designated as its governing authority, was divided into three degrees—bards, poet-musicians, preservers of artistic and historic tradition; ovates, prospective graduates to the order's full bardic rank; Druids, or priests, to instruct, initiate and inculcate wisdom and morals. Each Gorsedd must be held in a conspicuous place, open to the view of all ranks of the nation, "in the face of the Sun and the eye of Light, under the expansive freedom of the sky, that all may see and hear."

The status of the ancient bards is indicated in the fact that the Celtic kings were permitted to wear seven colors, the Druidic order six, the bards five, the higher nobles four, the military commanders three, the lesser officials two and the ordinary people one only. Thus it will be seen that the poet-musicians, even in earliest Cymric history, were held to be the third estate in the Celtic civilization, so highly did the race esteem music and art. From this mingling of colors in raiment, incidentally, arose the varied colors of the typical Celtic tartans, most developed in Scots tradition.

The bardic and druidic orders were first established in Great Britain in 1013 B. C. Many Roman historians note their customs, notably Julius Caesar,



THE DUKE AND DUCHESS OF YORK BEING INCEPTED INTO THE BARDIC ORDER OF WALES. THE AUTHOR OF THIS ARTICLE IS DIRECTLY BEHIND THE ROYAL CHAIRS

who wrote of their practices and ethics with the greatest admiration. The British Druids were recognized as the dominant order, even in the larger Celtic countries, Gaul and Hispano-Gaul, now France and Spain. The early bardic colleges vied for erudition and culture with the centers of ancient Greece and foreshadowed the century-later conception of the musical conservatory.

As far back as 1100 A. D. we find an Eisteddfod summoned by Gryffydd ap Cynan, prince of north Wales, or Cwynnedd, at Caerwys, near St. Asaph, where was "determined the music of the Britains" by the bardic masters, and at this Eisteddfod were tabulated a number of ancient musical works in a notation handed down to successive generations, which greatly preceded the continental notations later evolved. The unity of interest among the Celts was manifest in that of the three chief adjudicators; one was an Irish bard.

The instruments on which the competitors contested were the Celtic harp (first chromatic instrument of Europe), the crwth, or Welsh viol, first bowed, stringed instrument of Europe and forerunner of the crowd, roth, or rota, and the Celtic pipes, or pibgorn (literally, pipe horn), whence derives the later famous British maritime dance, the hornpipe, introduced to seafaring life by the Welsh mariners under the Welsh Tudor kings and queens of England, Henry VII, Henry VIII, Mary, Edward VI and Elizabeth. From the earliest times the Cymry had sung in parts, and this is noted as a Welsh musical characteristic by Gerald de Barry, or Giraldus Cabrensis, in his Itinerary of Wales in the early twelfth century, as being a characteristic in advance of other European countries.

Another notable early Eisteddfod was that held by the Lord Rhys at Carmarthen in South Wales in 1170, which for magnificence outvied the Norman tournaments. Indeed, in the Eisteddfodau of

the Cymry we have the precursor of the mediaeval Courts of Love, which developed when Welsh legends, poetry and music and bardic customs passed over Brittany to France and led to the foundation of the troubadour minstrelsy through which the Cymric conceptions of bardic art and chivalry were spread throughout Europe and became, as Renan has noted, the basis for the main conception of the whole of mediaeval European culture. Since those times the Eisteddfod, gradually developing into an unparalleled people's national festival of art, has continued as a national Cymric institution to today, forming the main basis for the whole of the competitive musical festivals since popularized elsewhere.

Pageantry in the Pavilion

Not only do the great assemblies, the great choral, orchestral and instrumental and vocal competitions present a unique musical experience. Welsh folk song and folk dance are annually presented in national costume and the children's competitions also give action songs based on Welsh legends. The bardic rites in the pavilion are impressively picturesque. These are preceded by the rites round the Maen Llog, the Logan Stone erected and consecrated in the Gorsedd Stone Circle each year in each locality. The Arch-Druid proceeds in procession with the entire order, and there he receives the Horn of Plenty, or Corn Gwlad, blesses it to ensure a prosperous year and then, half-drawing the Gorsedd sword, asks if there is peace and is answered by the assembly, "Peace" ("Heddwch").

The order then proceeds in procession to the pavilion. Before forming up for this, there have been orations from the Gorsedd Stone and the singing of Penillion, or Welsh discant song. These are remarkable in showing the antique Cymric proficiency in rhythmic counterpoint. For the harp announces a folk melody and the singer sings an improvised poem in counter rhythms to this accompaniment, according to strict and complex laws of rhythmic variety and syncopation, commencing each verse at particular periods of the melody, in varying rhythms of three against two, three against four, etc. No other race can show so advanced an art in their folklore.

On arrival at the pavilion, the Druidic and Bardic Orders are received by the entire audience standing, and proceed to the great platform, on which, on the flanking tiers, are placed the Eisteddfod Choir, usually about 600 voices. The competitive odes and poems are then read and adjudicated and the *nom-de-plume* of the winner is announced by the Arch-Druid, the announcement being preceded by a trumpet fanfare by the Gorsedd Trumpeter. The Arch-Druid

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THE GORSEDD CIRCLE OF THE ORDER OF BARDS OF WALES

RAVINIA SHINES WITH NEW STARS

By FARNSWORTH
WRIGHT

CHICAGO, Aug. 14. Ina Bourskaya, who was introduced to Chicago opera audiences as Carmen with the Russian Grand Opera Company several years ago, gave Ravinia a splendid performance of this rôle when Bizet's opera was mounted on Sunday night, Aug. 5. Mme. Bourskaya's portrait of Carmen, always satisfactory and often great, was in this instance superlative. Even though the first act was omitted, Mme. Bourskaya made the action seem very real, and inevitably focused attention on the central character. Moreover, her voice was used effectively to project the dramatic element.

With her was Armand Tokatyan as José. He gave a finished exposition of the Flower Song, and received a good meed of applause. In the last act he united with Mme. Bourskaya in an intense climax of dramatic effectiveness.

A New Micaela

Margery Maxwell, appearing as Micaela for the first time at Ravinia, showed how greatly her voice has gained in purity and clarity. She was lavishly applauded after the soprano aria in the third act.

Some other elements of the performance were not so attractive. As Escamillo Désiré Defrère found the Toreador Song too low for his high baritone, and transposed the lower notes an octave higher to suit his convenience. Another flaw in the performance was Louis Hasselmans' conducting of the second act. In this scene he seemed to have but three variations of tempo: *presto*, *piu presto*, and *prestissimo*. But seeming to weary of this breakneck speed, he conducted the last two acts with more art.

Introducing Lescaut

Puccini's Manon Lescaut was given its first performance of the season on Friday, with Florence Easton in the title rôle. Mme. Easton sang excellently, and received an ovation after the second act aria, *In quelle trini morbide*.

Edward Johnson gave an impassioned characterization of the Chevalier Des Grieux, rising to the emotional climaxes of the third act with all the wealth of tone at his command. Mme. Bourskaya did a perfect bit of work as the Musico, and Louis d'Angelo showed an accurate sense of stage values as Geronte. Gennaro Papi directed a colorful reading of the score.

The Magnet Shipa

Tito Schipa sang Lionel for the first time this season when Martha was repeated on Wednesday night. His appearance called out a capacity audience, for of all Mr. Schipa's rôles this one is the most popular with his admirers. Long before the curtain rose, every seat was taken, and standees surrounded the pavilion.

In a lyric rôle like this Mr. Schipa is matchless. He has a dramatic sense that lends realism to the part, yet it is never the drama of strenuous vocal display that he exploits, for he remains securely within the limits of pure song. His drama is more effective, however, than any amount of shouting could be. In this performance Mr. Schipa made each phrase a bit of polished perfection, of vocal eloquence, and the demonstration that followed his delivery of the *M'appari* was thoroughly deserved.

The other artists were those who sang this opera at its previous performance this season: Florence Macbeth, Gladys Swarthout, Virgilia Lazzari, and Vittorio Trevisan.

Marouf has been so well liked that it was repeated Thursday night in place

of The Tales of Hoffman, which had been scheduled for its first performance of the season, and an extra performance of Marouf was scheduled for Monday, which is usually devoted to concerts.

Polish Concert

Sunday afternoon the third annual Polish Arts Club concert was given, with Dr. Z. Kurnikowski, Consul General of Poland in Chicago, as guest of honor. Eric DeLamarter conducted the Chicago Symphony in a program of Polish music. Michael Wilkomirski, violinist, was soloist. His playing of Karłowicz's concerto for violin was marked by facile technic, perfect intonation, and a singing tone which at no time lost any of its loveliness. Two Polish singing societies gave each a group of Polish songs, and Mieczyslaw Ziolkowski played a Polish fantasy, composed by himself, on the piano.

NEW CHENIER SINGERS

By Albert Goldberg

The repetition of Andrea Chenier on Aug. 3, brought new singers to the three leading rôles. Edward Johnson enacted the revolutionary poet for the first time at Ravinia, although he is elsewhere well known in the rôle; Elisabeth Rethberg was the Maddalena di Coigny; and Mario Basiola appeared as the butler who did not permit ambition to supersede love.

Just as the first performance of this work was one of the season's most memorable, the changes worked no deterioration to the generally high and exciting quality of the production. Mr. Johnson was thoroughly admirable—we thought it quite his best work of the summer. His graceful sense of fitness was imbued with rather more sympathy and illusion, than usual, and, while not lacking in ardor, was conveyed with the restraint and delicate sensibilities of a poet among the mad throng of revolutionists. Vocally, too, Mr. Johnson marked up one of his highest scores. The voice had more than its average brightness, and the singer's choice taste and musical feeling were everywhere apparent.

Mme. Rethberg provided a lovely and appealing heroine. As on one or two previous occasions this season she entered into the spirit of the drama with much more than her wonted animation, and the results were distinctly satisfy-

ing. The singing, of course, was of her invariably fine sort, delightful alike to the connoisseur and the layman.

Mr. Basiola discharged his duties with some dramatic verity, and much sound and vigorous singing. The rest of the cast consisted of Mmes. Bourskaya and Swarthout, and Messrs. Cehanovsky, Defrère, D'Angelo, Mojica, Paltrinieri, Ananian and Derman. Mr. Papi was again at the helm, to accomplish one of his most astonishing metamorphoses.

Martinelli's Farewell

Giovanni Martinelli made his farewell appearance of the season in the repetition of Fedora on Aug. 2. The tenor, whose popularity with North Shore audiences is commensurate with the quality of his art, offered his admirers a performance in his most brilliant style. He was tendered an enthusiastic reception, and *au revoir* was said in hopeful accents, as Mr. Eckstein has announced that Mr. Martinelli is under contract to return to Ravinia for the full seasons of 1929 and 1930. The evening's cast was the same as that which first sang the work a week earlier: Mmes. Easton, Maxwell, Swarthout and Falco, and Messrs. Basiola, Rothier, Danise, Cehanovsky, Mojica, Paltrinieri, D'Angelo, Coscia and Derman. Mr. Papi conducted.

Eckstein is Decorated By King of Italy

CHICAGO, Aug. 14.—Louis Eckstein, president of the Ravinia Opera, was decorated as a chevalier of the Order of the Crown of Italy on Aug. 8. The ceremony was held in Mr. Eckstein's office, Dr. Antonio Ferme, royal counsellor commissioner of Italy, now acting as Italian consul-general for Chicago, representing the Italian government.

Dr. Ferme said that King Victor Emanuel bestowed this decoration on Mr. Eckstein in recognition of his work as the active head of Ravinia Opera to promote the cause of musical appreciation in this country. In reply Mr. Eckstein paid tribute to Italian art and artists, and to the contribution which Italy has made to the culture of the world.

DENISHAWN AT STADIUM

The last week but one of the Stadium season will bring performances by Ruth St. Denis, Ted Shawn and the Denishawn Dancers, who will appear on Aug. 20, 21 and 22, for the first time in three years. An ambitious offering will be a new metaphysical ballet, called The Lamp, danced to Liszt's *Les Préludes*. This number, it is understood, has reincarnation as its theme. Mr. Shawn will appear as Death and Life, and Miss Denis as the Woman with the Lamp. Costumes are after drawings by Blake.

Mascagni Conducts Cavalleria In Venice

By Federico
Candida

Milan, July 31. Music lovers flocked to Venice not only from nearby cities but also from abroad, to enjoy the exceptional opportunity of hearing Pietro Mascagni conduct *Cavalleria Rusticana* and *Pagliacci* in the magnificent setting of St. Mark's Square. Special trains arranged by the organizers of the festival were crowded to capacity.

Shortly after nine o'clock in the morning, nearly all the seats in the square were occupied by an unusually distinguished audience. Hundreds of members of the nobility were present as well as senators, deputies, city officials, foreign and Italian journalists, and men prominent in all walks of public and

private life. Officers in gala uniform and women in gorgeous toilettes made brilliant patches of color among the more conservatively hued afternoon clothes and *redingotes*. Seldom had the square—by far the most beautiful in the world—presented so splendid a picture.

Precisely at 9:30 o'clock, Maestro Mascagni, greeted by thunderous applause, took his place on the platform. Silence! Then the first strains of the prelude of *Cavalleria* were wafted on the still morning air.

500 in Procession

The orchestra, composed of 180 musicians selected from among the best of La Scala at Milan and from the Municipal Orchestra of Venice, followed the masterly direction with skill and feeling. The chorus of 300, trained by Vittore Beneziani, was also excellent. It gave a superb rendition of the famous Hallelujah Chorus, while the Easter Procession, given here for the first time, filled past the vast stage in a glorious ensemble of light and color. Antonio Lega, the director, who for days had been losing his voice and patience in performing the Herculean task of instructing the 500 participants, had accomplished miracles.

The triumph of the evening was achieved by Bruna Rasa in *Cavalleria*. The charming young soprano was in marvellous voice. She sang with exquisite delicacy and yet with intense feeling, reaching truly dramatic heights in the *racconto*, in the duets with Turid and Alfio, and in the finale. The audience applauded her again and again, on several occasions interrupting the action to thunder its approval.

Returned from London

Antonio Melandri, the tenor, was scarcely less successful and was warmly
(Continued on page 19)



THE COMPOSER OF PAGLIACCI, THE LATE RUGGIERO LEONCAVALLO (WITH THE FLOWERS) AS HE ARRIVED IN NEW YORK, OCTOBER 1906, AND WAS GREETED BY THE VERDI MEMORIAL COMMITTEE

MOLINARI MOUNTS

the STADIUM STAND

By Robert T. Marks

"VOTRE paix, ah, il est dynamique, il est électrique," said Signor Molinari as he swung his body threateningly near me. He might have been describing himself. In appearance he resembles Mephisto—a friendly, Mephisto.

Molinari has the traditional volcanic temperament, and whether he talks or conducts he borders on an explosion. His musical nature involves three distinctive planes: sheer Italian love of *bel canto*, restless energy, and a desperately impatient effort to extract the maximum of dramatic and emotional sap from every note of a given work. He has no Anglo-Saxon reserve in connection with feeling and expression. Anyone who has observed a golf ball heading two inches shy of its goal, a bowling ball sliding off the runway, or a billiard ball catching the wrong english and sliding two microns offside, is quite at home with the gesture which presumes—through various esoteric and hypnotic agencies—to purge the erring sphere of its wayward tendencies and draw it back, to the straight and narrow. To the observer of such depth and perspicuity Mr. Molinari's sometime hysterical gestures are quite understandable.

Accordingly, when he worked himself up about "America, il est dynamique . . . Deems Taylor, il est tres grand, tres interessant—un moderne achevé . . ." and seemed dubious about my power of interpretation, it was quite plain why he evinced a desire to stand on his head.

Entering the Limelight

Bernardino Molinari is forty-eight. Since 1912 he has been the permanent conductor at the Augusteo in Rome. His first appearance in this country was in 1919, when he toured with the St. Cecilia Orchestra. His rise to a position of prominence in the field of musical interpretation has been so rapid that little mention is made of him in the biographical dictionaries. His entrance into the limelight occurred during the war when guest conductors were being killed off in Central Europe, and in consequence were absent from the Italian rostrums. Mr. Molinari was at this time assistant conductor of the orchestra of the St. Cecilia Lyceum.

Certain directors of the orchestra favored discontinuing concerts until the close of the war. The Count di San Martino, however, president of the society and one of the foremost Italian music patrons, declared that the cessation of orchestral music would result in a lowering of the national morale, and advocated appointing Molinari full conductor. The suggestion was followed, and, contrary to public expectation, the orchestra made forward strides under the interpretations of its new leader. His success in Rome was followed by invitations to conduct in other Italian cities, in Europe, South America, The United States, and, recently Soviet Russia.

Mr. Molinari was graduated from the Lyceum whose orchestra he was afterwards to conduct, receiving a diploma in piano playing. His teachers were the late Giovanni Sgambati, founder of the Lyceum, Fillippo Marchetti, and Falchi. On leaving the institution he established himself as an accompanist, and became associated with concert artists as they appeared in Rome. In this rôle he was discovered by Count di San

Martino, who secured for him his place with the orchestra.

Arranging Old Works

Within the past few years he has become especially known for his arrangements of seventeenth century works, among which his editions of Monteverdi's Sonata Sopra Sancta Maria, Carissimi's Giona, and Vivaldi's The Four Seasons, are outstanding.

The first appearance of the Roman conductor in New York, this year, was at the Metropolitan, Jan. 18. In his performance there, according to the critics, he displayed a firm command of fine shading and much physical agility. The *pièce de résistance* was the Beethoven Fifth.

His concerts at the Stadium during the past fortnight marked his return from an extended American tour. After a number of concerts at Hillsborough and the Hollywood Bowl, in California, he directed performances in other American cities, including three in Detroit, three in Philadelphia, and twelve in St. Louis. On this tour his most popular numbers were Vivaldi's Four Seasons, Dukas' Sorcerer's Apprentice, the Beethoven fifth Symphony, Corelli's suite for string orchestra, Op. 5, Strauss' Death and Transfiguration, Debussy's L'Isle Joyeuse (Molinari's arrangement), and Casella's suite from La Giara.

Brahms' symphony No. 2 was the opening number of Mr. Molinari's first Stadium concert, Aug. 2. This was followed by the ever-applauded Pines of Rome, and the overture to Tannhäuser. The maestro was introduced by Emanuele Grazzi, Italian Consul General at New York, who spoke a bit sentimentally on the brotherhood of man and "the soft wing of music,"—ostensibly not the left wing.

Beethoven's first and seventh symphonies, Corelli's suite from Op. 5 (arranged by Pinelli), and Casella's La Giara were the other salient numbers of the week.

A Modicum of Calisthenics

The week of Aug. 6 was begun with Spring, from the conductor's arrangement of Vivaldi's The Four Seasons. This number was the first of four *concerti grossi* written for strings, cembalo, and organ, and issued as part of Op. 8, which had for an original title: The Trial of Harmony and Invention. The Four Seasons was first published in the Molinari edition in 1927, and had its première American performance with the St. Louis Symphony Orchestra on Jan. 6 of the present year. Mr. Molinari revelled in its spontaneity. His gestures had even a sort of rude grace—a fitting accompaniment for the simplicity of sparkling seventeenth century chamber music. It would seem that in the interpretations of his own music there is only a modicum of calisthenics.

The other salient work of the week was The Nocturnal Procession, by Raubaud. Like The Four Seasons, this had its first performance at the Stadium, Monday night. This, technically a symphonic poem, is based on a passage from the Faust of Nicholas Lenau. The music, having much in common with the Wagner of Tristan, was led with extreme effectiveness—judging from the audience's expression—by a conductor who spared no gusto or Billy-Sundayism.

Autumn and Winter, of The Four Seasons suite, figured with The Afternoon of a Faun and the Lenore Overture, No. 3, on the programs of Wednesday and Thursday. Corelli's suite for string orchestra (arranged from Op. 5 by Pinelli), the Strauss tone-poem, Ein Heldenleben, Friday, and Moussorgsky's tone-poem, A Night on Bald Mountain, were the main events closing the week.

Cimarosa's overture to The Secret Marriage, the Beethoven fourth, fifth and sixth symphonies. Till Eulenspiegel, Tchaikovsky's Pathétique symphony and Sibelius' The Swan of Tuonela, were among the remaining numbers Mr. Molinari was sched-

uled to conduct before leaving for Rome, Aug. 16.



MOLINARI IN ACTION—A SKETCH BY DEMETRIUS OF THE CONDUCTOR AT A PARIS CONCERT

HOLLYWOOD SEASON AT ZENITH

By Hal Davidson Crain

LOS ANGELES, Aug. 14.—With the passing of the first four weeks of concerts in the Hollywood Bowl, the summer season in this natural amphitheater has entered upon its last period. Thousands have acquired what might be called the "Bowl habit," young and old, rich and poor join and are in attendance.

According to Mrs. Leiland Atherton Irish, general chairman, and Raymond Brite, manager, the season is progressing satisfactorily from a financial point of view. With four more weeks to go, some \$32,000 is still needed to meet the burget of the most expensive span in the series' seven years' history. But with propitious weather and several major attractions scheduled, that amount should be easily forthcoming.

A Real Personality

Alfredo Casella, who began his series of four concerts on July 31, made many friends during his short stay, leaving the conviction that a real musical personality had been entertained. On three evenings, compositions of his own were programmed, strengthening the observation that Mr. Casella's *métier* is composing rather than conducting.

Thursday's program was one of his most interesting, beginning with Bach's Brandenburg concerto, No. 1, followed by Casella's Scarlattiana, with the composer playing the piano part. The second half of the program was composed of Honegger's Summer Pastoral and his Pacific 231, and Stravinsky's Petrouchka ballet suite. Mr. Casella has done some effective arranging in the Scarlatti numbers, maintaining much of the original charm and grace of movement in his more colorful and rhythmic orchestration. Honegger's

Summer Pastoral was one of the surprises of the evening, its subtle moods and pastel shades being in strong contrast to the bombastic Pacific 231.

The concert on Friday night brought the Rhenzi overture, Converse's tone poem, California, Respighi's Rossiniana suite and Saint-Saëns' cello concerto in A minor, with Nicolas Ochi-Albi as soloist.

Mr. Ochi-Albi, a Rumanian member of the Los Angeles Philharmonic, was the choice of the Bowl audition board for an appearance with the Bowl Orchestra. His success on this occasion fully justified the choice, as he exhibited a keen musical sense and fine technical skill. His success was immediate, the audience demanding an extra.

Mr. Converse's California suite, composed a year or so ago in his Santa Barbara home, received its first Pacific coast hearing on this occasion, but it cannot be said that it achieved an unqualified success. Over-long and somewhat banal, the work is barren of any real musical motive, despite the presence of intriguing themes and some engaging rhythms. The orchestration lacks the richness and variety which the themes suggest and does not seem to justify the title. A better performance might have been vouchsafed the work, however, as the orchestra played in a half-hearted manner. Respighi's new dress for Rossini's melodies brought the program to a happy ending.

Saturday's popular program lived up to its name with Irving Berlin's Russian Lullaby listed near the end. This simple little specimen of syncopation walked off with most of the honors, so far as the audience was concerned,

(Continued on page 19)

THE BETTER RECORDS

Reviewed by PETER HUGH REED



ALTHOUGH it is contended that the ideal instrumental quintet is for strings alone, effective results can be obtained from the quintet formed by the addition of the piano to the string quartet. This form originated with the romantics and, according to Grove, it "has been widely exploited since the famous Schumann quintet in E flat first appeared." The tone of the piano, weaving its way through the more uniform tapestry of the strings might be compared to an enhancing thread of gold. Sustaining as it does its harmonic independence, it is at once a worthy partner to the string quartet and an able assistant in permitting the composer a wider expression of his poetical concept.

We have records of piano quintets by Brahms, Dvorak, Schubert, and Schumann. The Franck work recently released in England will be reviewed in this page in a subsequent issue. The Dvorak quintet which was recorded by the National Gramophonic Society is available in the two shops which specialize in these discs. This deservedly popular work is worthy of every music-lover's attention. There is in this music an ingratiating quality which presents no difficulties of immediate receptivity. It is replete with ingenious effects and unexpected piquancy, which produces a more spontaneous and pleasurable reaction than either the Brahms or the Schumann quintets upon a first hearing. The N. G. S. set is listed as follows:

Piano quintet in A, opus 81, Dvorak; played by Ethel Bartlett and the Spencer Dyke String Quartet. Nine sides of five discs, and The Lonely Shepherd, from Shakespeare Fairy Characters, Spaight; played by the Spencer Dyke String Quartet. One side of last disc. N. G. S. discs numbers 82 to 86 inclusive.

Dvorak chiefly followed in the footsteps of Smetana when he began utilizing the forms of his countrymen. Thereupon his best and most universally regarded works became fused with the nationality of the Czech. Even in the characteristics of the popular New World symphony one senses a literal affiliation with Bohemian folk music and slavonic rhythms in his spiritual efforts to emulate the melodies of the Negro.

Two Favored Forms

There are two forms which Dvorak favored, and in which he displayed originality and ingenuity. The first was the Dumka or "Elegy." Hadow tells us it is "a complex form which, like a sonnet-sequence, holds in combination a series of separate poems"; and further—"the whole scheme is of great interest and value, varied without digression, uniform without monotony, flexible enough to answer all moods and engage all sympathies." He also says that in this form, we find Dvorak's "constructive power at its highest attainment."

The second form is the Furiant, a Bohemian national dance, which Dvorak has greatly reproduced. Again Hadow tells us that Dvorak incorporated more vigorous gaiety and abandon in it. This remains unquestionably true in the work under discussion, which in its use of the two forms displays rare and effectual beauty distinctly his own.

The first movement instantly brings an arresting allurements with a broad melody given out first by the cello accompanied by the piano, in a figure of lilting charm. It is full of imaginative spontaneity, with contrasting moods of energy and an even flow. The second



REST PERIOD AFTER A MORNING REHEARSAL AT THE STADIUM. ALBERT COATES IS RELAXING AT A PRESS TABLE WITH PETER HUGH REED OF MUSICAL AMERICA AT HIS RIGHT AND EARLE LAROS AT HIS LEFT. IN THE GEOGRAPHIC BACKGROUND IS LINDSAY B. LONGACRE, DENVER CRITIC

movement, which is the Dumka is a felicitous development of this form. Here is simple sincerity blended in a type of musical poetry which is also immediate in attraction. The Furient which follows is wholly spirited, but not furious in its tempo. The last movement presents the vivacious adventures of almost a single tune.

The Spencer Dyke Quartet has given a neat performance of this work with the able assistance of Miss Bartlett. The whole shows a co-operative spirit and the recording is fine.

Spaight is an English composer and teacher. His pleasing string pastoral The Lonely Shepherd is a "charming little trifle," to quote English comment, and is deserving of its recording here.

Beethoven's Solemn Mass

Missa Solemnis in D, Beethoven, Opus 123; performed by the Orpheus Choral Society of Barcelona, Spain, with soloists and symphony orchestra under the direction of Lluís Mellet. Victor Album set No. 29. Discs numbers 9133 to 9144 inclusive.

This recording is one of the most ambitious ever undertaken. It was made during a performance of the Orpheus Choral Society in Barcelona. The set is issued by Victor for South American trade, but I am asked to say it can be procured through any dealer upon an order.

The problems of recording a gigantic work like this must have been many, particularly for the recording director. This is very noticeable in the handling of the breaks between the records. Some are not happily chosen, others have an abruptness which is not in keeping with the spirit of the music. But for all this, considered in its entirety, the recording is more than favorable, and is extremely interesting and enjoyable.

The proposition of getting this work with its lengthy parts on discs during an actual performance necessitated more than one recording apparatus. As one operator would shut off the power at a given signal, another immediately resumed the pick-up. In several instances this pick-up overlaps the last record by a tiny margin. There is also manifest a disturbance from the audience in some of the orchestral interludes, particularly the prelude that proceeds the Benedictus, which is part of the Sanctus.

Historical Data

The Missa Solemnis, founded on a religious text and composed in the order in which that text appears in the

Roman missal, is a great poetical work of both emotional and dramatic power. It is one of the most ambitious compositions in the realm of music. It represents almost five years of creative effort on the part of its composer. The mass was begun in the autumn of 1818 and was not completed until after the beginning of 1823. It is dedicated to the Archduke Rudolph, Beethoven's pupil and friend. In 1818 the Archduke was appointed Archbishop of Olmutz. Beethoven, although busily engaged upon several important compositions, decided of his own volition to compose a mass for the installation of his friend, which was set for March, 1820. Unfortunately he was not to realize the completion of this great work in time for that event. In fact, it was not until three years after it occurred, which was in March, 1823, that he delivered the finished score into the Archbishop's hands. The work was not completely performed thereafter, until in 1830, three years after Beethoven's death; although excerpts from it were given previously.

The extreme length of this mass has prevented its performance in churches except upon rare occasions. Some writers believe it is too much a personal expression of religious fervor to be suitable for church production. Unquestionably it gives us an insight into Beethoven's deeply devotional nature.

The work is divided into five major parts, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei; and each of these is subdivided in turn. For instance the Kyrie is in the ternary song form, Kyrie-Christe-Kyrie. Again in the Sanctus, there are three completely developed sections, Sanctus-Pleni-Osanna, which act as a prelude to the Benedictus.

The Gloria and the Credo are extremely complicated in their development. It has been said that "by reason of their length and their abrupt changes of mood, they place tremendous demands upon a listener's capacity." But even admitting this, religious and poetical beauty found in the Gloria is truly edifying. The changes provide many surprising sublimities. The Credo, however, is less apt to prove immediately engaging, although it can hardly fail to stimulate admiration for its ingenious concept. Here one encounters a rigidity of style; a formality mingled with boldness in the writing. The demands made upon the performers are enormous.

The Sanctus and the Agnus Dei are readily appreciable parts. They are magnificently conceived. The Benedictus, which is part of the former, is often referred to as being in the nature of a symphonic Adagio. Hearing it is an unforgettable experience, so psychologically perfect seems the composer's concept.

Like Michel Angelo

To me, this whole work presents a spiritual relation to Michel Angelo's painting of the Creation on the ceiling of the Sistine Chapel in Rome. The reaction of seeing the one and of hearing the other would seem to me analogous. Intended primarily to fulfill a religious symbolism, the mass at the same time arouses a superlative poetic emotion. Naturally certain sections exert a wider appeal than others, even as different parts attain a deeper personal significance. In this, its relation to Michel Angelo's great work is conclusive.

Considered as a whole, the mass is splendidly performed. The chorus and the soloists are excellent. I miss a certain precision in the conductor's in-

terpretation, but the sincerity and the enthusiasm of all who take part is unmistakably in evidence. The difficulty of singing this work is readily understandable, when one considers that the same lack of consideration for the limitations of the voice that are found in the Ninth Symphony, are in evidence. But although Beethoven did not fully understand the voice, I feel that he did realize the spirit and the effects for which he was seeking. He must have felt handicapped by instrumental limitations in writing for the orchestra, as indicated by his unrestrained writing for the voice. The human voice is not, as he presupposed, capable of the elasticity to which he subjected it. It would be difficult to believe that we could obtain from the soprano parts in either this work or the Ninth Symphony, the beauty of tone which Beethoven expected. And yet, true as this latter observation may be, it seems an impertinence to make it, so supremely great is the music.

Youngest Will Have School

Kansas City Institutes Novel Kindergarten

A new kind of music school has been instituted here in the Bruce Kindergarten of Music. This is a Greater Kansas City enterprise, with branches here and in Kansas City, Mo., and Independence, Mo.

Helen Olsen-Radcliffe, soprano, and Mildred Risely, organist, will have charge of the Kansas City, Kan., school. Thomas Bruce, organist at the Newman Theatre, Kansas City, Mo., and Miss Silver, for several years a teacher in the Kansas City, Kan., public schools, will take care of the pupils in Kansas City, Mo. In Independence, the school will be under the direction of Miss Brown and Mrs. Lee.

N. De Rubertis, conductor of the Kansas City Orchestra School and conductor of the now non-existent Kansas City Little Symphony Orchestra of Kansas City, Mo., will take over the continuation work, after the pupils are "graduated" from the kindergarten.

Will Use Orchestra

The school is for children of pre-school age solely, the ages ranging from two and one-half to six years. Features of the work will be regular kindergarten study with special emphasis on music. A kindergarten orchestra will be used to teach the pupils rhythm. Mr. Bruce has composed a miniature symphony for the ensemble. Lessons in appreciation of music, in the lives of great composers, one simple composition by each composer, and musical games complete the curriculum.

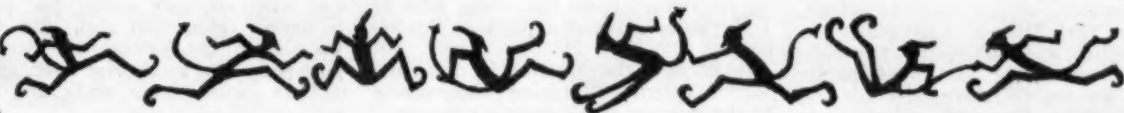
Appreciation of fine arts will also be taught, together with the study of famous paintings, and simple folk dances will be taught to some classes.

The local school will be held in the new Y. M. C. A. building. Classes will be in session daily.

FREDERICK A. COOKE.



MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

The Isadorable Duncans, appearing Wednesday and Thursday a week ago, caught up the romantic susceptibilities of the Stadium audience with a graceful swoop. Even your jaded Mephisto was affected. His moments of wrapped attention extended over both performances, despite violent protests from the Stadium ushers. The dancers were seductively fresh and lovely—quite unlike the audience. So pleasing were these choreographic efforts to the exuberant and not-too-pretty young lady behind him that her long-suppressed Freudian emotions burst forth with volcanic energy. "Oh gee," she would say, "look at that little goil witta curls. Ain't she cute and ain't she graceful? Gee. I wish I could jump around like that." To make this more emphatic she hopped and down, hysterically waving her applauding arms. Lambasting your Mephisto on the nape of his neck, and knocking his new Borsalino into the Stadium dust.

Mephisto blamed the ushers. They ought to know that the press is temperamental—that it can make or break a dancer and that even its Cabellian kind intentions can be perverted by environmental discomforts. They should have more consideration for the reputations and satisfaction of the performing artists.

Criticism on two scores, perhaps, is in order: the volume and suppressive type of costuming dancers wore, and unfortunate effect of pink dresses backgrounded with a blackish kind of drop. Other than these, which may, after all, be simply personal prejudices, the ensemble was what sentimentalists and old ladies call quite charming.



International Newsreel
STEW-PAN—AMERICAN ART, AS PRACTICED BY JOSEPH MEDLEY, WHO IS GIVING THE MANDOLIN A RUN FOR ITS MONEY

Novel Medley Has Flowing Melodies

A hitherto unknown artist, two of whose exclusive portraits are enclosed is Jefferson Medley of Chicago. Mr. Medley has just begun a sensational career in the western states, where he has given concert recitals on rare instruments of his own design, particularly the Stew-Pan Mandolin and the Violin-Sponge. This latter instrument represents Mr. Medley's genius for the preparation of interpretive instruments and solutions. His usual procedure in preparing for a recital is to fill his Violin-Sponge, sometimes known as the Stringed-Hot-Water-Bag, with a solution, the specific density of which is directly proportional to the weight of selection involved. In the accompanying illustration he is shown tuning up for a performance of the Saint-Saens Deluge.

Mr. Medley is also reported to have designed a peripatetic zither which he constructed himself, using an old barrel-hoop for a frame and strips of a cast-off inner tube for strings. The peculiar advantage of the rubber strings, according to the inventor, is that the zither can be parked in any one place while the player stretches the strings to whatever part of the room he cares to walk around. The machine thus relieves its player of all unnecessary weight and becomes a positive safeguard against zitherist's cramp. In a recent Chicago recital Mr. Medley performed on this instrument, playing the new Sonata for Rubber Strings by Whatgut, the Finn. According to press reports, the audience was completely zitherized.

When, in a recent interview, Mr. Medley was asked the secret of his inventive genius, he replied unhesitatingly, "My alter ego. Long ago," he continued, "I discovered my alter ego. It was like this: I was sittin' on the fence, one day, whittlin' an' chewin' on some ole corn shucks, when somethin' struck me. Somethin' inside a me seemed t' say 'Jeff ain't you never goin' to amount to nothin'? Ain't you never goin' to be the president a the Sunday school or nothin' like that?' Waal, sah, I thought then it was the voice of the Devil ore somethin' like that trying to tempt me. But now I know better: that was my alter ego."

"How do I know? Waal, I remember one day I seed a advertisement in *The Farmer's Best Friend* which said

'Be an inventor—send no money simply clip the coupon.'

"Waal, I got a book which told me the truth about life, everything . . . all for twenty-five dol-

lars at the Keokuk School of Auto-Egoing and Chiropractic. From then on I knew the thing that made great men wasn't no miracle. It was simply knowing all the vibrations of the alter ego. And I said to myself, Jeff, you ain't never again goin' to subscribe to no Slave Morality. You're goin' to capitalize your Categorical Imperative an' be the only alter-egotistical reincarnation in all Illinois. And rightaway that night I began inventin' my rubber zither."

An extensive tour is being planned for Mr. Medley, which will be defin-

itely decided upon as soon as a suitable manager can be expected. The metropolitan concert managers have been making a tumultuous effort to book him, but so far the only applicant who, according to the rumor, is temperamentally agreeable to the artist-inventor, is an erstwhile and unnamed sports and music writer connected with one of the evening papers.

A Chat With Eugene Goossens

Eugene Goossens, the noted English conductor stopped in New York a few days last week, on his way to the Hollywood Bowl. "Mephisto," he said, over his cup of Hotel Maestric tea, "what d'you think? I'm writing another



opera—really. This one is going to be about Villon. And then I'm working on a symphony—pure music, you know . . . no esoteric formula of life, no sublime paen of optimism . . . nothing like that. And . . . oh yes . . . I'm doing an octet for strings"

Mr. Goossens has a number of novelties scheduled for the provinces, including Balakireff's *Isalmey* (orchestrated by Casella), Withorne's *New York Days and Nights*, Rimsky-Korsakoff's *Sinfonietta*, Vaughan Williams' *Norfolk Rhapsody*, Ravel's *Daphnis and Chloe*, and Stravinsky's *Le Sacre du Printemps*. After the California season, he will conduct the Rochester Philharmonic. Four concerts during September are slated for him in Detroit, and twenty during March in St. Louis. *Alors, Piccadilly.*

"About the recent Russian developments," he went on, "I know practically nothing. In fact the reports that come out of Russia, nowadays, are so jumbled and so inconsistent, one hardly knows what to believe! This story about the leaderless Moscow orchestra, for example. An orchestra is never better than its conductor . . . and an orchestra without any conductor at all is to me simply inconceivable. . . . I think, though, that about the only figure coming out of Russia at the present time is Miaskowski. I've heard that Prokofieff has a new piano concerto . . . The new Stravinsky—Apollo—didn't strike me as being of the best . . . of course it may be something that I simply don't see . . . I didn't see the Ode, but of course Oedipus Rex was a great thing . . . very fine . . ."

Mr. Goossens spent most of the summer at Baden-Baden, taking the *Kur*, and attending festivals. Before coming here he stopped at Amsterdam, where he conducted the Concertgebouw.

Joining the Company of Dilettante-Haters

The English edition of M. Debussy's books on dilettante-hating, reminds me, once again, of sables and silks, and silly-minded people who, in a different social order, would be driving elevators. In a word, I am reminded of the boxes at the Metropolitan.

It is a very depressing thing to ob-



SIGNOR MEDLEY PREPARES, BUT DOES NOT STRAIN, THE STRAINS OF SAINT-SAENS' DELUGE

serve the influence and effectiveness of the arbitrary standards established by people who, on acquiring a certain financial modicum, *propter hoc*, become patronizing and join the ranks of the professional collectors.

If Italian primitives are the rage, *ergo*, Italian primitives. If first editions, Cabells, etchings. . . . For those people, our sacred and beloved upper stratum, our polished products of Vassar *kultur* and Harvard tea, whose accents are as phonetically correct as those of a London butler or a member of the *New Yorker's* reception committee, music critics are a godsend. They virtually eat the morning papers. These creeds include Downes, Gilman, and Chotzinoff. They can filch a good idea at breakfast time and make it last a week. Ensconced in their loudest London and Parisian finery, they make the opera boxes the last vestigial remnant of the salon . . . thanks to Messrs. Downes, Gilman, and Chotzinoff—the three musketeers of the breakfast table. The evening critics, I think, meet a weaker reception. After an intellectually straining day shopping or handling stocks, who has the requisite surplus of mental energy to digest an evening column? To digest it—mind you—much less memorize it.

Therefore your Mephisto begs to be enrolled as a charter member of MUSICAL AMERICA's Federation of International Dilettante-haters Clubs. Enclosed please find one shekel.

Mit alles Schrecklich,

Mephisto

GERSHWIN 'PARISCOPES' AN AMERICAN ABROAD

By
HYMAN
SANDOW

(Continued from page 5)

score, he had been booked for six performances of the work by the New York Symphony Orchestra under Walter Damrosch, with himself as soloist, in New York, Brooklyn, Washington, Philadelphia, and Baltimore. His only previous experience in orchestration was in writing three numbers for his musical show *Primrose*, which was presented in London in 1924. Prior to orchestrating the Concerto, he had had no academic instruction in counterpoint, form, or instrumentation.

Simultaneously, he composed two Broadway musical successes, *Song of the Flame* and *Tip-Toes*.

Last summer Mr. Gershwin appeared as soloist in the concerts and his *Rhapsody in Blue* was played at a Philharmonic concert in the Lewisohn Stadium with Willem Hoogstraten conducting. The crowd of 18,000 was the largest, and probably the most enthusiastic, ever attracted to a Stadium concert.

Europeans Like Jazz

I asked Mr. Gershwin if jazz is favorably regarded abroad.

"Decidedly so," was his quick and ardent reply. "Both from what prominent composers and musicians told me and from the music I heard there, I am convinced that American jazz is in a class by itself. It is absolutely unique. And mainly because of its originality, it is strongly admired in Europe."

"It was quite a paradox to me to find that, although I went abroad largely to benefit my technic as much as possible from a study of European orchestral methods, much more attention is paid there to the originality of musical material than to the excellence of its technical development."

"Did any aspect of music abroad particularly impress you?"

"One of the high spots of my visit," he said, as he walked across the room to a music cabinet from which he returned with a small pocket score, "was my meeting with Alban Berg, an Aus-

trian ultramodernist composer almost unknown in this country, who wrote this string quartet."

He showed me the score, which bears an inscription from Mr. Berg, who is forty years old and a pupil of Schönberg.

"Although this quartet is dissonant to the extent of proving disagreeable to the average music-lover's consonant-trained ear," Mr. Gershwin remarked, "it seems to me the work has genuine merit. Its conception and treatment are thoroughly modern in the best sense of the word."

Is Not Writing Opera

"When I talked with you in February," I said, "I asked you if you were planning to write a jazz opera, and you replied that you didn't contemplate doing so, at least in the near future. Are you any closer to definitely undertaking such a composition now?"

"No, I'm not," Mr. Gershwin answered. "I hope some day to write a jazz opera, but before undertaking it, I want to write more orchestral music so that I can get into the mental swing of serious composition and improve my technique. I realize that I have so far written very little music for symphonic performance, but I plan to spend more and more time on such work from now on."

Though a tireless worker, Mr. Gershwin composes without following any set time schedule. In fact, he instinctively shrinks from the slightest resemblance of routine. Yet I would not call him a temperamental person, for his manner is the epitome of urbanity, true gentlemanliness, sincerity and good humor.

He talks enthusiastically about his work, music, and other interests in a pleasantly modulated voice. He punctuates his words with occasional staccato beats of his left hand, tightened at such times about the bowl of his ever-present briar pipe momentarily removed from his mouth. When in the mood, he plays the piano for hours at a time

while one friend or a dozen listen delightedly. His favorite composers are Bach, Mozart, Wagner and Stravinsky.

Mr. Gershwin's swarthy complexion and well-knit body reflect his interest in tennis, riding and golf. His tastes vary from the writings of Shaw to ping-pong or a good prize fight, and his dislikes include night clubs and over-sentimentalized music.

The First Shining Piano

He was born almost thirty years ago in Brooklyn, of parents whose family heritage reveals no trace of musical talent. He did not touch a piano until he was twelve. At that time the family was living in New York City, on Second Avenue at Seventh Street, where a glib piano salesman induced the senior Gershwins to invest in a shining upright piano, ostensibly that son Ira, George's oldest brother and now writer of lyrics for his songs, might learn to play.

But George was soon applying himself to the piano so avidly and making such phenomenal progress that it was not long before he instead of his brother was taking lessons. Ira gave up after struggling through thirty-two pages of Byer's book. Within four months musical friends advised that the boy be sent abroad to study. He did not go, however, and luckily, it would seem. For had he gone to Europe at that tender age he might never have developed his unique faculties as a jazz composer. In succeeding years he studied the piano with the late Charles Hambitzer, harmony with Edward Kilenyi, and some composition with Rubin Goldmark.

At seventeen Mr. Gershwin forsook a high school business course and went to work for \$15 weekly as a "song-plugger" for Jerome H. Remick, publisher. For eight hours daily the hard-working youth pounded out new songs for vaudeville and concert entertainers who came to the studios in search of fresh material for their programs and acts. Later he played the piano at re-



Courtesy Vanity Fair

COVARUBBIAS DEPICTS GERSHWIN AT PLAY

hearsals and chorus drills of Broadway shows. At fourteen he wrote his first bit of music, a tango. At seventeen he published his first song, which bore the sophisticated title *When You Want 'Em, You Can't Get 'Em; When You Got 'Em, You Don't Want 'Em*. A later success, *Swanee*, sold over 2,000,000 phonograph records.

When only twenty, Mr. Gershwin wrote the tunes of his first musical play, *La, La, Lucille*, an immediate success which made it plain that a new star had taken its place in the realm of musical comedy composers. Some other Gershwin Broadway successes were five successive editions of *George White's Scandals*, *Lady, Be Good*, *Oh, Kay*, *Funny Face*, and *Rosalie*, the latter composed in collaboration with Sigmund Romberg.

On Nov. 1, 1923, Mr. Gershwin made his first bold venture into the hitherto forbidden precincts of the classical concert stage. On that evening he accompanied Eva Gauthier in a group of jazz songs, including several of his own composition. During the 1926-7 music season he appeared with Marguerite D'Alvarez in a series of jazz concerts, in which his songs were featured.

His first so-called serious work was the one-act opera of Harlem Negro life entitled *135th Street*. Originally an operatic sketch called *Blue Monday*, written for the *Scandals* of 1922, it was considered too "high-brow" for that tired business man's show and withdrawn after the opening performance. In 1926 Paul Whiteman first presented the opera under its present name at one of his Carnegie Hall concerts.

The *Rhapsody in Blue*, composed in 1924 in three weeks, was Gershwin's initial attempt at orchestra jazz. The *Rhapsody*, orchestrated by Ferdie Grofé, pianist and musical arranger for Paul Whiteman, was composed at Mr. Whiteman's request and first performed by him on Feb. 12, 1924, in his première classical jazz concert in Aeolian Hall. Mr. Gershwin played the piano part. Its sensational success promptly fixed the ears of the musical world on the composer as the recognized oracle of jazz.

In answer to a question, Mr. Gershwin said that he has often thought of re-orchestrating the *Rhapsody* and that he plans to do so when time permits. The present instrumentation is scored in the published version for only twelve band instruments. When Mr. Gershwin re-orchestrates the *Rhapsody*, he will score it for a full symphonic orchestra.

Almost exclusively on the broad shoulders of this young American composer now rests the burden of establishing beyond reasonable question the intrinsic merit of jazz as a modern treatment of musical expression. That is why George Gershwin's forthcoming orchestral work, *An American in Paris*, will be listened to with keen expectancy.

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Organists Will Stress Youth

National Society to Meet in Portland

PORTLAND, ME., Aug. 14.—Emphasis upon the importance of the young American organist will be the purpose of the National Association of Organists which is to meet in Portland from Aug. 27 to 31, assembling between 300 and 400 players. With the exception of Dr. Melchiorre Mauro-Cottone and Dr. T. Tertius Noble, the organists who will be heard in recitals every afternoon in City Hall and at two evening programs on the municipal organ Tuesday and Wednesday, will be representatives of the younger group.

On the Committees

Committees in charge of convention are as follows: Reception committee, James F. Barlow, new city manager, formerly of Dayton, Ohio and New London, Conn., chairman; Lester F. Wallace, chairman of the City Council; William S. Linnell, chairman of Portland Music Commission; Chester Jordan, president of the Portland Chamber of Commerce; Charles Raymond Cronham, municipal organist; Alfred Brinkler, president of the Maine State Chapter of the National Association of Organists; Julia E. Noyes, president of the Portland Rossini Club; Dr. Henry Stiles Bradley, pastor of State Street Congregational Church; the Rt. Rev. Benjamin Brewster, bishop of the Episcopal Diocese of Maine; the Rt. Rev. John Gregory Murray, bishop of the Catholic Diocese of Portland.

The hotel committee includes: Mrs. Foster L. Haviland, chairman; Elsie DeWolfe, John Faye, registration committee, Thelma Millay, chairman; Susan G. Coffin, Ruth K. Norton; entertainment committee, Howard W. Clark, chairman, Herbert W. Barnard, Jr., Gertrude Buxton, Dorothy T. Gustafson, John Fay, Charles Raymond Cronham, Alfred Brinkler, Fred Lincoln Hill, of Portland, later of Palo Alto, Cal.

Dinner on the Beach

A feature of the convention will be an all day outing on Thursday, when the delegates will be taken on the steamer Pilgrim to Orr's Island, where a shore dinner will be served on the beach. The Chamber of Commerce will provide cars for a tour of the city another day.

Cyrus H. K. Curtis of Philadelphia, donor of the Kotschmar memorial organ to his native city, has accepted an invitation to the banquet, which will be held in the Eastland on the closing night of the convention.

The regular municipal recital given daily, except Saturday and Sunday, by Charles Raymond Cronham will be presented Monday afternoon. On Tuesday he will give the opening recital of the convention. In the evening a joint recital will be given by Alexander McCurdy, of the Second Presbyterian Church, Philadelphia, and Charles Peaker of St. Paul's Presbyterian Church, St. Catharines, Ontario.

A solo recital will be given by Dr. Mauro-Cottone, Wednesday afternoon. In the evening a concert will be held by the Portland Men's Singing Club and the Woman's Choral Society, with Henry S. Frye, of St. Clemens Church, Philadelphia, as the organist. May Korb (Mrs. Charles Raymond Cronham), soprano, will be the vocal soloist.

Opening New Organ

The first public recital on the new organ in St. Luke's Cathedral will be held Thursday evening with Dr. Noble, of St. Thomas's Episcopal Church, New York, and Chandler Goldwaite, St. Paul's, Minn., as soloists. In the after-

Noted Artists Visit Asheville

Summer Events Held With Success

ASHEVILLE, N. C., Aug. 14.—Recent activities have centered around the visits of Dicie Howell, New York singer and teacher; Vera Curtis, of the Metropolitan Opera; Maryla Granowska, Polish coloratura of the New York Opera Company; J. Whitney Tew, New York voice teacher; Frederick Gunster, concert singer, and Mr. Provandie, baritone of Louisville, Ky., who is conducting a master class.

Mrs. O. C. Hamilton, president of the Asheville Music Festival Association, invited some 200 music lovers to her home to hear a program of songs and arias given in splendid style by Mr. Provandie. Mrs. Provandie, who is a fine musician, played her husband's accompaniments.

The summer school which Miss Howell has conducted in Hendersonville for the past three seasons drew many students from Asheville and from other southern cities this summer. Her associate teacher was Miss Curtis. Scenes from operas were produced and met with the approval of both communities. Frances Comstock, winner of the scholarship offered by Miss Howell, made a fine impression, both vocally and histrionically, in her interpretation of Carmen.

Pupils Give Program

On Sunday afternoon, July 29, the usual concert in the Asheville Club House for Women was given by pupils from the Howell Summer School, and was one of the successes of the season. The following pupils were presented; Mrs. Charles Morrow, Ruby Padgett, Louise Hodges Jones, Mrs. J. B. Britton, and Miss Comstock. The program was broadcast. Mary Brooks, pupil of Frank La Forge, is a member of Miss Howell's faculty, and played excellent accompaniments.

Mme. Granowska and Serge Borowski, Russian baritone and teacher in Rollin College, Winter Park, Fla., gave a joint recital at the Asheville Club House for Women, July 28. This event was one of the outstanding concerts of the season. Mme. Granowska revealed a voice of wide range and unusual flexibility. Mr. Borowski, who is not unknown to Asheville audiences, sang with an artistry that surpassed even his fine work on previous visits.

Mme. Granowska was also assisting artist with the Synagogue Choir, which, under the direction of Blanche E. Loftain, gave a delightful Sunday afternoon concert in the Woman's Club House. This program was broadcast.

Hold Birthday Party

Victor Kutcher, New York violinist who is spending the summer in Asheville, played at the birthday party given on July 24 by Mrs. Floyd Byram for her daughter Emily Gean Byram.

Mary Buttrick, soprano of Atlanta, Ga., was guest soloist at Central Methodist Church on July 15.

Cecelia Lifter, coloratura soprano, is the guest of her sister, Mrs. Joseph Cooper of Grove Park.

Frederick Gunster, American tenor, is spending the summer in Asheville with Mrs. Gunster. They have appeared at several musical events.

noon Mr. Cronham will give a recital in City Hall.

Charlotte Mattheson Lockwood, a pupil of Lynnwood Farnam, and Adolph Steuterman, of Memphis, will present a joint recital on Friday afternoon. These recitals are to be open to the public.

Headquarters of the convention will be in the New Eastland Hotel.

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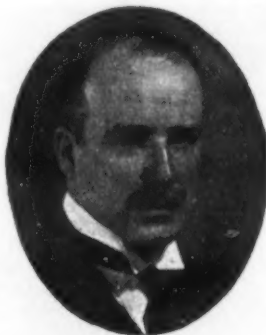
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Names and What Their Owners Are Doing

WHERE JOHNSON SINGS

When the San Francisco Opera Company opens its season on Sept. 15, Edward Johnson will sing the rôle of Radames in Aida. On Sept. 24, Mr. Johnson will appear in L'Amore dei Tre Re, and is scheduled for a performance of Pagliacci on Oct. 3. From San Francisco Mr. Johnson will go to Los Angeles to sing in opera there, appearing on Oct. 5 in L'Amore dei Tre Re, on Oct. 1 in Carmen, and closing the season on Oct. 15 in Pagliacci.

Following this operatic engagement, his fourth this year, (for he was a leading tenor at the Metropolitan in its 1927-28 season), Mr. Johnson will give fifteen or twenty concerts. Some of these concert dates are: Oct. 26, St. Louis; Oct. 27, Knoxville, Tenn.; Nov. 1, El Dorado, Ark.; Nov. 7, Fort Wayne, Ind.; Oct. 9, Appleton, Wis.; Nov. 12, Mount Vernon, Ohio; Nov. 25 and 16, with the Detroit Symphony Orchestra in Detroit; Nov. 19, Richmond, Va.

Mr. Johnson will then return to New York to remain until another tour in the first part of December. Toronto, Canada, is to hear Mr. Johnson on Dec. 4, and later bookings are: Dec. 8, with the orchestra in Syracuse; Dec. 10, Baltimore, and Dec. 12, Washington. Mr. Johnson is now singing in opera at Ravinia, where his contract has called for appearances in at least fourteen leading parts. He will remain in Ravinia until the closing, and will sing at the Metropolitan next spring, as usual.

Louise Arnoux has been booked for a series of concerts next November in the northwest and on the Pacific coast. Later in the winter she will make a tour of Canada.

Barbara Lull, young American violinist, will appear next season as soloist with the Concertgebouw Orchestra in Amsterdam under the baton of Willem Mengelberg.

Paulo Gruppe, cellist, who recently came under the Bogue-Laberge management, has been engaged for a series of concerts in the province of Quebec next January.

CHICAGO, Aug. 14.—Horadesky, contralto, whose Chicago recital is announced for Oct. 16, will begin her season on Oct. 1 with an appearance before the Bryn Mawr Woman's Club. Horadesky is soloist at Temple Isaiah. She is already booked for many club and oratorio engagements for the coming season.

Mischa Elman, violinist, spending his holiday on the Pacific Coast with his family, will give his first New York recital in three years at Carnegie Hall Monday evening, Oct. 15. The following Sunday he appears at Orchestra Hall, Chicago.

Louis Graveure, after successes as an operatic tenor in Germany, returns to the concert field in this country, singing in Richmond, Va., Oct. 8, and giving a New York recital at the Town Hall on Oct. 11.

John Charles Thomas, American baritone, who has appeared at the Monnaie Opera in Brussels and at Covent Garden, London, will spend next season in America on a long concert tour, which opens with a recital at Town Hall, New York, Oct. 23. Mr. Thomas is spending his vacation at Beverly Farms, Mass.

BIMBONI BROADCASTS

Alberto Bimboni has joined the broadcast staff of Judson's Bureau for Radio Programs, which provides music for the Columbia Broadcasting System. During the past season he has conducted Pagliacci, Il Trovatore, The Gondoliers, The Yeomen of the Guard, and two Cathedral Hours.

The Beethoven Association of New York will give seven subscription concerts at the Town Hall on the following dates: Oct. 22, Nov. 19, Dec. 27, Jan. 21, Feb. 18, March 18 and April 15.



JEAN BASSETT AND ARTHUR LOESSER, OF CLEVELAND WERE MARRIED AT THE BASSETT SUMMER HOME IN CUYAGA, RECENTLY. MR. LOESSER IS ON THE PIANO FACULTY OF THE CLEVELAND INSTITUTE AND MRS. LOESSER IS A PIANIST AND SCULPTOR

Ruth Breton, violinist, was recently the guest of Mr. and Mrs. Zlatko Balokovic at their summer home at Camden, Maine. Miss Breton and Mr. Balokovic gave a few evenings of music together, assisted by Ignaz Tieserman, pianist, also a guest in the Balokovic home.

Asbury Park, N. J., will hear Jeanette Vreeland in concert on Jan. 11, when she appears for a club. Later in the same month Miss Vreeland will tour North Carolina, South Carolina, Georgia, Alabama and Mississippi.

Richard Crooks will be presented as the closing attraction of a concert course in Washington, where he sings again on April 12. He is also booked for appearances in Cincinnati as soloist with the Cincinnati Symphony Orchestra; Kalamazoo, Mich.; St. Paul, Minn.; Minneapolis, as soloist with the Minneapolis Symphony Orchestra; Columbus, New York, and Troy, N. Y.

The Hart House Quartet has been engaged to appear with the Buffalo Choral Club on Nov. 26.

Frederic Baer will sing baritone rôles with the Society of the Friends of Music, New York, on April 7 and 14. Another engagement is for a performance of Judas Maccabaeus with the New York Oratorio Society in Carnegie Hall on April 9.

Charles Stratton, who sang the tenor solo in Beethoven's Ninth Symphony on July 17th and 18th, made his 24th and 25th appearances as soloist in this work, and this is the fourth season he has been engaged by Mr. van Hoogstraten for the Stadium performance of the work.

SOLOISTS AT ERIE FESTIVAL

CONNEAUT LAKE, PA., Aug. 14.—Esther Lundy Newcomb, soprano, appeared as soloist at the Erie Festival at Conneaut Lake on July 15, accompanied by the Boston Women's Symphony Orchestra, directed by Ethel Leginska. An audience of 3000 evidenced delight in Mrs. Newcomb's singing of an aria and a group of modern songs. The artist responded to a number of recalls and offered several encores. Other soloists appearing at the festival were Doris Doe, Ruth Shaffner, Arthur Kraft and Norman Joliffe. Handel's Messiah, sung by a chorus of 1000 voices, was a feature of the programs.

Paul Whiteman is motoring through New England on his vacation. He returns to New York Sept. 1, when his orchestra will go into rehearsal prior to his third concert tour, which opens at Carnegie Hall, Sunday evening, Oct. 7.

The English Singers of London open their fourth American tour in Reading, Pa., on Oct. 15. Their first New York recital will be given in the Town Hall Sunday afternoon, Oct. 21, when an entirely new program will be heard.

CHICAGO, Aug. 14.—Barre Hill has been engaged to close the concert course in Lexington, Ky., which will open with Tito Schipa. He has also been engaged for a recital on Oct. 15 in St. Joseph, Mo., and to open the Ursuline Academy Course in Springfield, Ill., on Oct. 17. He is booked for three performances of Elijah this coming season. He is now en route for Paris, where he will coach until Oct. 1, returning for his first Chicago engagement Oct. 8 before a club at the Edgewater Beach Hotel.

Maria Kurenko, the Russian soprano, writes from Paris that she has been invited to sing at the famous opera house in Espagne, next Spring.

Richard Bonelli is hard at work at another Movietone, and is intensely interested in it. For instance, he started work at ten o'clock on Wednesday night, July 25, and finished at two thirty in the morning.

William Gustafson recently sang in Newport under the auspices of the Art Society.

NEW SCORE BY GERSHWIN

George Gershwin, who has been hesitating for some time between Broadway and Carnegie Hall, has been awarded the commission to write the musical version of East is West, which Florenz Ziegfeld will produce in December. William Anthony McGuire is writing the book from the original play by Samuel Shipman and John B. Hymer. The idea of writing Jazz on Chinese motifs attracts Mr. Gershwin.

PHILADELPHIA, Aug. 15.—Wm. C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that Sofia del Campo, South American coloratura soprano who is now appearing in Chile, has been engaged for the season of 1928-1929 and will make her North American opera debut at the Academy of Music in the fall.

Rosa Ponselle, Metropolitan Opera soprano, will interrupt her vacation at Lake Placid, N. Y., to sing a benefit recital for the tubercular patients at Saranac Lake Saturday evening, Aug. 18.

Andres Segovia, guitarist, will be heard in fifty cities in the United States and Canada, starting early in January, when he returns to this country for his second American tour.

Summer dates scheduled for Harold Bauer were: Aug. 15, Bar Harbor, Me.; and Aug. 17, Guilford, Conn. Mr. Bauer has resumed his vacation in Atlantic City, N. J.

Mary Thornton McDermott announces that her first evening of music in the Brooklyn Museum, Nov. 13, will bring the appearance of Alix Young Maruchess, who will play the viola d'amore and the viola di gamba. Miss Maruchess will play in a quartet and a quintet and also in duet with Mrs. McDermott.

Lieut. Percy Richards, sometimes billed as "New York's 'Man-in-White,'" appeared as soloist before the Swedish Crown Prince at the Traveller's Club in Stockholm during the occasion of the last lecture of the late Dr. Finn Malmgren, the noted Swedish meteorologist who perished in the Arctic during the ill-fated Nobile expedition.

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BOSTONIANS CLAIM EUROPEAN ATTENTION

Boston, Aug. 14.—Willard Erhardt, tenor of this city, has been singing in Italy under the name of Guglielmo Gherardi. He made his operatic debut there recently, singing Canio in Pagliacci at the Splendor theatre, Pietrasanta, Tuscany, under the baton of Maestro Cremagnani. Mr. Gherardi was acclaimed for his fine rendition of Ridi Pagliacci. He was praised for his diction, frank delivery and excellent acting. Mr. Erhardt has been in Italy eighteen months and is the pupil of Angelo Parola.

Dai Buell, American pianist, has delighted London and Paris by her recent concert programs there. A fantasia program, which included the big fantasies by Bach, Mozart and Schumann, was highly commended. The audience accorded Miss Buell an ovation.

Minna Franziska Holl, executive di-

rector of the Longy School of Music, announces the opening of all classes at the school on October 1st.

Stuart Mason, conductor, who has had charge of the summer classes in the Boston University Summer School of Music sailed August 11 for several weeks in Paris.

A musicale for the benefit of the Historic Winslow House Association was given at the home of John Harris Gutterson, Norwell, Mass., July 28. There was a large gathering of music lovers who acclaimed the following artists from Boston: Alice Hatch, soprano; Jessie Harch Symonds, violinist; Helen Allen Hunt, contralto; Albert C. Orcutt, baritone; Sam M. Williams, Tenor. Harris S. Shaw was the competent accompanist.

Lillian Winer, pianist, who for two years has been studying in England under the direction of Tobias Mathay of London has returned to this city. On

July 17, in Queen's Hall, London, she was presented with a medal, by Myra Hess—an award made annually to the highest ranking student of the Mathay Piano-forte School. Twenty other over-seas students competed for the prize. Miss Winer was heard later in recitals in Wigmore and Queen's Halls London.

W.J.P.

AT THE CHICAGO MUSICAL COLLEGE

CHICAGO, Aug. 14.—Marion Nugent, an artist student of Leopold Auer at the Chicago Musical College, gave a recital in the series of summer concerts at the Central Theater on July 24. In a program that embraced Brahms' D minor sonata, Bruch's second concerto, and a group of transcriptions, the young violinist proved herself to be capable, gifted and charming. Her playing is distinguished by a natural fluency and

an intelligent if not highly individual musical discrimination. Good accompaniments were provided by Leon Benditzky.

Viola Cole-Audet, pianist, appeared in the same series on July 25, choosing an interesting program consisting of Schumann's Kreisleriana and shorter pieces by MacDowell, Scriabine, Otterstrom, Liszt, and the concert giver's own Castilian Dance. Competent keyboard skill and musical insight stamped Mme. Audet's playing as that of the cultured musician.

The final concert of the Chicago Musical College series was given at Central Theater on July 26, by Troy Sanders, pianist, and Arch Bailey, baritone. Mr. Sanders, one of the best of Chicago's younger pianists, is heard too infrequently as a soloist. Mr. Bailey, a newcomer to Chicago musical circles, has a baritone voice of mellow quality and a genial style. A. G.

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Pupils From Many Studios

Lucille Winston, a pupil of James Massell, appeared with the Publix circuit, on tour, and is engaged for the summer to sing in Green Park, Kingston, N. Y. Lilian Kenny, another Massell pupil, after completing her tour in vaudeville, is soloist with the Cedar Hills Country Club during this summer. Other pupils of Mr. Massell include Arthur Gervati, booked for an operatic engagement in Egypt; Stepyan Hyepoushkin, re-engaged for a thirty weeks tour with the Kibachich Chorus; Isabelle Austin, completing her vaudeville tour on the Keith circuit; Florence Rosen, who recently finished a similar booking; and Naomi Pitts, touring in a Spanish act, called The Flame of Spain.

The New York Institute for the Education of the Blind gave a pupils' recital on a recent afternoon, in memory of Schubert and composed exclusively of his works. Piano, organ and soprano solos were presented, the chorus sang The Lord Is My Shepherd and Who Is Sylvia, and the Toy Orchestra played a marche militaire, arranged by L. Lilian Vanderveer.

Blanche Marchesi's pupils have been singing in musicales and recitals in Paris and London. Among those appearing were Astra Desmond, British contralto, who was chosen by Stravinsky for the Paris performance of his Oedipus Rex; Dorothy Camborra, Australian soprano, and Mme. Scott de la Fontaine, American lyric-coloratura soprano. Assisting artists were G. Blaquart, first flutist at the Opera, and Lucien Schwartz, violinist. Eugene Wagner and Mme. Baud were the accompanists.

A large audience gathered at the La Forge-Berumen Studios recently to hear a recital by Alpha Kinzie, pupil of Ernesto Berumen. Miss Kinzie revealed herself as a pianist of excellent and well-developed talents. She plays with rare artistry and has at her command unusual technical agility. Miss Kinzie was heard in groups by Chopin and Beethoven, which she interpreted with intelligence. Especially effective was her rendition of Beethoven's Sonata Appassionata. Numerous encores were added to the printed program.

Allan Jones and William Hain, two tenors from the Claude Warford studio, have been engaged for the Deauville Opera next season. Mr. Warford, who is abroad this summer, will return early in the fall to reopen his New York studio.

Jack Lloyd Crouch, pianist, presented the fourth recital of the Edwin Hughes' Summer Master Class series, which was held July 25. His program consisted of D'Albert's arrangement of Bach's organ prelude and fugue in D; Beethoven's sonata, op. 81; works by Scriabin and Debussy and Rachmaninoff's concerto in C minor, the orchestral accompaniment played on a second piano by Mr. Hughes. With this ambitious list Mr. Crouch was able not only to show a fine technic but also musicianship and interpretative ability which made his readings interesting. His hearers attested their pleasure by demanding two encores.—E. E.

James Massell has been teaching in Los Angeles. His book, To Sing Or Not To Sing, had a large circulation in the western states.

CHICAGO STUDIOS

CHICAGO, Aug. 14.—Charles H. Demorest, of the theatre organ faculty of the Chicago Musical College, will close an active season with the last week of the Summer Master School. During the regular school year Mr. Demorest held moving picture demonstrations twice monthly in his studio in the college building, his pupils playing for feature pictures, comedies, song slides and novelty numbers. These demonstrations were also held every week during the Summer School and were largely attended.

The following organ pupils from his classes have been placed in positions during the year: J. C. Campbell, Taylorville Theatre, Taylorville, Ill.; Russell Huff, Temple Theatre, Mishawaka, Ind.; Margaret Sheetz, Keith Circuit, Louisville, Ky.; Lima Cummings, Center Theatre, Bensenville, Ill.; Margaret Jones, Church of the Annunciation, Chicago; Mrs. T. Hoffman, Wauconda Theatre, Wauconda, Ill.; Wilma Totten, Strand Theatre Logansport, Ind.; Marjorie Selby, Beverly Theatre, Jonesville, Wis.; Alfred Schoenrock, relief organist, Beverly Theatre, Jonesville, Wis.; Elvira Slocum, relief organist, Center Theatre, Bensenville, Ill.; Anna Mae Hayes, Wilmette Congregational Church, Wilmette, Ill.; John Lyon, Forest Park Theatre, Chicago.

Also: Lucille Baker, Sheffield Theatre, Sheffield, Ill.; Marvin Lucki, Keith Albee Theatre, Grand Rapids; Marie Obenchain, Rivoli Theatre, Grand Rapids; William Boyd, Lima Theatre, Lima, Ohio; Geraldine Brown, Strand Theatre, Denver; Dorothy Desmond, Asst. Organist, St. Paul's Episcopal Church, Chicago; Wm. Bur-



ANNE ROSELLE, SOPRANO, WHO MADE TEN APPEARANCES AS THE PRINCESS IN TURANDOT, IN VERONA, ITALY, BETWEEN JULY 28 AND AUGUST 21

rell, Schindler Theatre, Chicago; Mrs. J. Millsapp, Downer Grove, Ill.

A recital by the department of public school music of the American Conservatory directed by O. E. Robinson, with Harriet Herbert, contralto, as soloist, was given in Kimball Hall on July 25. A varied program of chorus and ensemble numbers was presented.

A public rehearsal of the Oscar Saenger opera class at the American Conservatory was given at Kimball Hall on July 26. Scenes from Il Trovatore, Lucia di Lammermoor, Pagliacci, Carmen, La Gioconda and Rigoletto were sung by Ethel Waterman, Dwight Erdus Cook, Mary Brown, Mina Earnest, Charlotte Anderson Warren, Bert Squire, Marion Cook, Nathaniel Smith, Carabella Johnson, Mabel Allen Smalls, Elizabeth Smalls and Lake Pylant. Mr. Saenger conducted and Violet Martens was at the piano.

Miss Martha Dillard Beck, teacher at the American Conservatory of Music, was notified a few days ago that she won three prizes at once in a national composition contest held by the Mu Phi Epsilon Sorority in Denver.

Miss Beck won with a quintet in four movements for piano and string

HEARD IN COLUMBUS

Mrs. Waller Gives Final Program in Series

COLUMBUS, O., Aug. 14.—Marie Herstein Waller, pianist, gave, on the evening of Aug. 1, the concluding recital of the series of summer concerts arranged by Dr. Royal D. Hughes for the benefit of students in the department of music at Ohio State University.

The recital in the chapel of University Hall was also attended by a large number of down-town music-lovers who braved the heat in spite of the fact that the program was broadcast through WEOA.

Mrs. Waller's style is eminently suited to the dignity and breadth of the Bach-Saint-Saëns overture (Cantata 28), the honest humor of Hummel's rondo, and the classic grace of Schubert's Valses Nobles. A nocturne in A by Field was etched with a delicate sureness of line. Scriabin's etude, Op. 8, No. 12, and Melancolie du Bonheur by Gabriel Dupont, played with characteristic color, added much of interest to the program, which also included Chopin's impromptu in F sharp and his fantasie in F minor, and Pabst's fantasy on Eugen Onegin.

Rhythmic feeling, clear presentation of musical structure, and a warm tone, remarkably responsive to the demands made upon it, marked Mrs. Waller's playing throughout.

R. C. S.

quintet. This composition was awarded the grand prize of \$100, the \$35 prize for the best piece of ensemble music, the first prize in the contest for piano solos and in addition a loving cup for her sorority chapter.

The summer term at the Gunn School has been a period of unusual activity. The classes of Glenn Dillard Gunn, Lee Pattison, Percy Rector Stephens, Alberta Lowry, Amy Neill and Jascha Selwitz were filled to overflowing. Arthur Granquist, who took his vacation in July, is teaching throughout August.

The voice clinics of Percy Rector Stephens attracted many professional singers. From Mr. Gunn's "How-To-Study" class, in which some fifty professional pianists were enrolled, Sara Levee and Grace Nelson were sent to play in the series of summer recitals at the University of Notre Dame. Mr. Gunn also lectured there each Monday from June 25 to July 30, giving a recital on July 23. Meanwhile, with the co-operation of Ralph Ambrose of the Gunn School faculty, he directed all the piano study at the University's summer session.

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MABEL WOOD HILL

Escorts the *Jolly Beggars*

To BANFF

By Mary Grenoble

IT was on circumstantial evidence that Mabel Wood Hill was adjudged the proper person to exhume all that was most Scotch and Burns from *The Jolly Beggars*. For months Miss Hill has been entertaining the delightful sensation that things were happening to her, a sensation all too rare in this game of life. It takes events like the Banff Festival, and discerning friends like Harold Eustace Key; it takes other friends who bequeath legacies of rare books and even in this case, being Scotch, to weave a really captivating mesh of adventure.

The opening passage in the narrative is quite innocent of excitement. A good friend calls on Miss Hill and by way of polite conversation inquires what she has composed recently—a new song, perhaps, with a jolly, rippling accompaniment?

"No," Miss Hill replies. "I have been playing with one of your Canadian folk tunes—handing it around to various voices and contriving a part song."

It Becomes Personal

This, of course, became a personal matter at once to Harold Eustace Key, since he was at that time making programs for the Canadian Folksong Festival held at Quebec this spring. Sure enough, there was the familiar *Sainte Marguerite*, antiphonally treated, and with accompanying counterpoints which could be summed up into harmonies that speak of other modes than diatonic.

"But you have composed a—" and he named an antique form.

And being quite innocent of such a thing, Miss Hill could only answer that she was glad he liked it.

The flavor of folk song being as rare as it is, Mr. Key insisted at once that Miss Hill do some things for the Quebec festival, and in spite of all her hesitation, for she was convinced that the *Sainte Marguerite* episode was sheer accident, she undertook the writing. The success of that venture has already been recorded and Miss Hill was thanking whatever gods of chance there be when Mr. Key dropped in again.

"Once upon a time," he began, irrelevantly, "Robert Burns trudged along a frozen country road. After a long stretch of nothing but ruts and fatigue he was welcomed by friendly lights in an inn, and unable to resist the warmth it promised he went inside."

"Not an extremely unusual story," Miss Hill objected.

"Wait a minute. There was more going on inside than ordinary joviality. The guests of the inn were improvising songs and dances, there was great gaiety, wit and originality. Burns filled up his flowing bowl both literally and figuratively that night, and as a result wrote *The Jolly Beggars*. Now that, Miss Hill, is the text around which you are to concoct some good Scotch idioms

for our festival at Banff, this summer."

Radiating Excuses

"But Mr. Key, I don't know a thing about Scotch folk music and I've never read *The Jolly Beggars*, and I don't know any too much about Robert Burns, and I'm so busy with other compositions—" There were, of course, plenty of reasons why Miss Hill hesitated to accept the responsibility of this work.

Mr. Key was sure she should attempt it, he even said so, reminding her of her Scotch ancestry. However, when he rose to go, the affair was hardly settled. Miss Hill thought constantly about it and got out her copy of the complete poetical works of Robert Burns and reread things she had always liked, and finally glanced through *The Jolly Beggars*. Having the overtones of Scotch folk songs uppermost in her consciousness, she was naturally arrested by the close connection between Burns lyrics and the melodies current at his times. For it is well known that certain of the poet's choicest verses were composed at the request of George Thomson, of Edinburgh, for the many-volumed collection that good Scot was publishing of national melodies. For some time the sturdy folk songs had been sung to motley words, unworthy of the music, and it was Mr. Thomson's ambition that fitting verses be adapted to the theme and the whole preserved in worthy form. To this end he commissioned the outstanding poets of that time to write the words.

Just at this juncture something prompted Miss Hill to think of a stack of uninteresting looking books a friend had brought her.

"I want you to have these, my dear," the little old lady had said. "When I go, I want you to own them." Miss Hill had appreciated the spirit of this legacy, but many things had kept her from examining the dusty old things. Perhaps to avoid deciding whether or not she should attempt *The Jolly Beggar*, she now decided to dust and arrange the books in her library. Probably the only copies of the original George Thomson edition in this country, outside of the Library of Congress, were in her possession. There they were, in excellent condition, beautifully bound and exquisitely printed. Looking through the indices, she found that Haydn and Beethoven had contributed many of the harmonizations. Of the many poets asked to contribute verses, Burns' name alone is outstanding. In one of the volumes she found none other than *The Jolly Beggars*, the words written by Burns to conform to Scotch folksongs.

Unwinding the Shroud

So it was on circumstantial evidence that she felt herself convicted, and straightway began to exhume all that



MABEL WOOD HILL, COMPOSER, WHO HAS GIVEN BURNS' *JOLLY BEGGARS* A REALLY SCOTCH SETTING, FOR THE BANFF FESTIVAL

was most Scotch and Burns from this cantata, which had been enshrouded for more than 200 years in grave-clothes contrived by Sir Henry Bishop. Sir Henry no doubt meant well, but his arrangement of the Burns' text, and the ridiculously florid accompaniments by which he obscured the folk flavor of the music, was heard but once, so far as can be ascertained, and that early in the nineteenth century.

The work on the cantata has engrossed Miss Hill for months, and she has had an endless amount of pleasure from it. She saturated herself with Scotch poetry and music, had quite an atavistic spree, as she laughingly called it. All the accompaniments had to be done over and the entire overture rewritten, using themes occurring throughout the work. There are two large choruses, one of which had to be overhauled and the other completely rewritten with original material. The whole has been orchestrated for a small orchestra. All this has involved a great deal of ingenuity, but Miss Hill still feels good fortune to be in the center of her stage.

On the stage at Banff the audience will see the character of Burns, in the "snuggery" of an inn, writing, while on the other side of a partition will be enacted all the whimsey and jollity of the original scene in the inn, which set Burns scheming. And what the audience will hear, Miss Hill devoutly hopes and believes, will be actually Scotch in flavor.

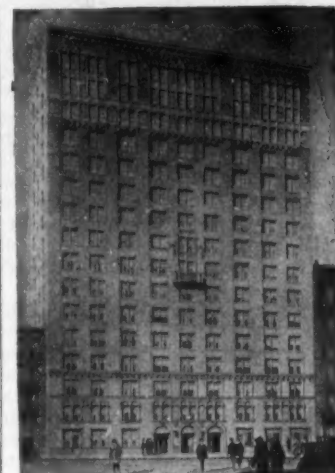
TULSA, OKLA., August 1—The Tulsa College of Music, at a piano recital on July 30, presented twenty-four pupils in solos and duets. Ensemble work was featured.

Cosmopolitan Opera to Use Manhattan House

PAPERS have been signed turning over the Manhattan Opera House on West Thirty-fourth Street, to the Cosmopolitan Opera Company for its first subscription season at popular prices in New York, beginning Oct. 15. The signers were E. Joseph Belknap and William J. Matthews, representing the trustees of the Consistory of the Ancient Scottish Rite, owners of the property, and Armand Bagarozzy and Joseph Viviani, general director and treasurer of the opera company which was recently incorporated for \$1,000,000.

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Berlin Praises Yale Singers

*Voices and Tailoring
Rouse Admiration*

BERLIN, August 7.—A handful of good criticisms clipped from Berlin papers are alleged to be worth their weight in gold for the concertizing artist. The Yale Glee Club was here, on a sultry summer night, and the usual harvest of critical reviews appeared. Their outstanding feature is friendliness, an effort to be polite and commendatory.

First let me say that the hall, sparsely occupied at eight o'clock, the scheduled beginning of the concert, was well-filled at the end of the long first half. I judged the audience to be roundly ninety per cent American. But I am told that that is an optimistic judgment. Only five per cent of the ticket-holders were German, I was variously assured. At any rate, members of the permanent American population here, and especially casual tourists seemed delighted (to the point of a stamping, stampeding applause) to hear and see their countryman in Germany.

Are Called Handsome

The greater part of the German deputations in attendance was, undoubtedly, the local press. The representatives of this press found the college boys "sympathisch." The Berliner Tageblatt commented on their handsome appearance, the BZ am Mittag, on their well-sitting frock coats; the Lokal-Anzeiger, on their pleasantness.

The Berliner Tageblatt commented further: "The chorus is a well-got-together group of voices and evidences the excellent training through its conductor Marshall Bartholomew. Clear intonation and sharply defined rhythm are its chief qualities; in pure musical characterization there is something wanting. But perhaps the secret of the pleasing impression of these American students lies in just this lovely-sounding song with its entire absence of refinement."

The BZ am Mittag said: "The singers do not always sing purely, and are indeed somewhat dry. But they sing with a natural and untroubled musicianship. They have enjoyed the best of training. It is downright good craftsmanship."

All the critics praised the three soloists, Lancelot P. Ross and Charles Kullman, tenors, and Noah Swayne, bass, finding in their voices promise of greater attainment.

EMILY Z. FRIEDKIN.

LEIGH HENRY DESCRIBES THE GORSEDD OF BARDS

(Continued from page 7)

then summons the winner to show himself, calling him after each fanfare to the four quarters of the compass has been sounded. A hush falls on the assembly of thousands. Then the winner rises to his feet and a storm of applause bursts forth. The Arch-Druid signals and two leading bards descend into the auditorium and proceed to where the winner stands awaiting them. They take each one of his arms and lead him towards the platform. The moment they make the first step the harpists sound their chords and the choir breaks into the Crowning or Chaining Song of Triumph. As the winner is escorted to receive the Bardic Crown or to take his place in the Bardic Chair, the storm of applause and shouts of welcome break forth again.

The Crown Or Chair

The Bardic Ceremonies comprise the investing of the winning competitor with either the Crown or the Chair of the Eisteddfod and these are the chief bardic competitions. When the Chair Bard is seated, the sword is held over his head while the Arch-Druid and other bards receive him into the order with orated verses in the established traditional Cymric metres, generally in the englyn form of the old triads of Taliesin. The sword is held above his head by every bard present who can touch it, the traditional symbolic significance being that they are one with the sword to defend their brother-bard and one to support him.

I know no scene more impressive or moving than this, in the great pavilion filled with masses of people (generally numbering from 18,000 to 26,000), decorated with the traditional Cymric green and white hangings ornamented with red heraldic and with the Flaming Dragon, the symbol of Wales and one-time co-bearer of the Arms of England with the lion, under the Tudor kings. The Dragon was only replaced when the Scots Stuart king, James I, ascended the English throne and substituted the Scots unicorn. It was the royal crest of the Welsh Tudor monarchs. At all points one sees the banners of red Cymric characters on white ground, immortalizing the names of the dead bards of Wales, and in such an environment this age-old, wonderfully picturesque ceremony takes place.

Year after year people leave England to go to the Continent for lesser events,

to celebrate festivals comparatively of mushroom growth, while at their door is this great pageant of color, movement and music. Year after year Americans, seeking to learn of deep-seated European culture and to find their own antecedents, pass by without knowledge of its existence. Yet the Welsh National Eisteddfod is an event fraught with deep interest, not only for Welsh-Americans, but for Americans at large.

We of Wales, when we speak to Americans of our traditions, wish them to realize that we are aware of strong ties and are proud of the Welsh part in America's liberation. We remember that it was Thomas Jefferson, whose family came from the foot of Snowdon, our national Mount Eryri, in North Wales, who conceived the Declaration of Independence and framed its phrases. We recollect that Benjamin Harrison, chairman of the committee which reported the Declaration, was of similar Welsh origin; that Samuel and John Adams, Stephen Hopkins, of Rhode Island; William Williams, of Connecticut; William Floyd, of Long Island; Francis Lewis, Lewis Morgan (two other New York members); Robert Morris, of Pennsylvania; Francis Hopkinson, of New Jersey; George Clymer, John Morton, John Penn, of North Carolina; Arthur Middleton, of South Carolina; Button Gwinnett of Georgia; Richard Henry Lee, Francis Lightfoot Lee—all were of Welsh birth or family origin and all signed the Declaration of Independence.

These and the names of some seven Presidents of the United States all bind America close to the affections of our Wales. Maybe, when these associations are better and wider known, we may have the happiness of welcoming to our annual National Eisteddfod many who now pass by to go to Germany, Poland, Italy and France. We would not deprive them of the wonders of these countries; but we would modestly affirm that we have, in our country's music, its natural beauties and its picturesque bardic and popular folk-customs, things which few countries can equal or emulate.

PIANIST IS APPLAUDED

CHICAGO, AUG. 14.—An interesting piano recital was given in the Sherwood Music School on Aug. 7 by Clara Siegel, pupil of André Skalski. This young artist showed facile technic in works by Chopin and Liszt, and a group of modern Russian numbers.

Harmati Leads at Chatauqua

*Omaha Conductor Is
Strong Magnet*

CHAUTAUQUA, N. Y., Aug. 14.—For the three concerts of the week ending Aug. 4, the New York Symphony was under the direction of Sandor Harmati of Omaha, appearing as guest conductor of the forces regularly led by Albert Stoessel. Mr. Harmati drew audiences of record proportion, and was received with much favor. The appearance of John Erskine, as pianist with the orchestra, also caused widespread interest on Aug. 8.

Enthusiasm was at a high pitch on Aug. 4 when a program of favorite numbers was conducted by Mr. Harmati. The Nutcracker Suite of Tchaikovsky was given a reading of much charm. Two numbers accorded individual interpretations were the tone poem of Smetana, The Moldau, and Pierne's Entrance of the Little Fauns from Cydalise. The last proved so pleasing that it was repeated. Norman Jolliffe, baritone, sang the aria Ella giammai m'amio from Verdi's Don Carlos.

Mr. Erskine made his second Chautauqua appearance in the MacDowell concerto, a vehicle well suited to his style of interpretation. Mr. Erskine's performance was vigorous and clearly defined. On the same program were the Franck symphony and Dvorak's Carnival overture.

Sing Faust Excerpts

Eight excerpts from Faust were sung at the concert of Aug. 10, when the choir responded to Mr. Stoessel's baton with precision. Vocal soloists in this artistic performance were Ruth Rodgers, Dorma Lee, Judson House and Mr. Jolliffe.

The soloist in the instrumental portion of the program was Muriel Kerr, seventeen-year-old piano pupil of Ernest Hutcheson, who was heard in the Tchaikovsky concerto in B flat minor. Miss Kerr's artistry is far beyond her years; she plays with the seasoned insight of a virtuoso.

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National Anthem Given To Jerusalem Orphans

WASHINGTON, Aug. 2.—The War Department has provided copies of The Star Spangled Banner for a Jerusalem orphanage band. The department received a copy of a dispatch to Secretary of State Kellogg from the American consul at Jerusalem, concerning the earnest desire of the "grand mufti," or president, of the supreme Moslem council of Palestine, to obtain for use of the orphanage, which was established by him, band scores of the national anthem for a thirty-piece band. Secretary of War Davis has forwarded to the orphanage books containing the anthem arranged for military bands.

A. T. M.

Mascagni Conducts Cavalleria

(Continued from page 8)

applauded, especially after the song O Lola and after the *addio alla madre*. Armando Borgioli, who recently returned from a successful engagement at Covent Garden in London, made an excellent Alfio. His full, rich voice brought forth an outburst of enthusiasm after the duet of Alfio with Santuzza. Siberi Berenice made a charming Lola, and Gina Pedroni was warmly received as Mamma Lucia.

It would be difficult to find more competent interpreters for *Cavalleria*. In addition to the applause during the opera, there were many curtain calls at the end for the artists, for Mascagni, Veneziani and Lega.

Donning the Motley

But the success of the interpreters of *Pagliacci* was not less complete.

Aureliano Pertile, the celebrated tenor whose entirely merited reputation is international, had a brilliant personal success in the rôle of Canio. He swayed the audience to great enthusiasm after the famous *Vesti la Giubba*, sung with dramatic vigor, and after the equally well rendered finale.

Among the most warmly received of his fellow-artists was the baritone Giuseppe Galeffi, who did wonders with the rôle of Tonio. Rosetta Pampanini gave one of the best performances of her career, particularly in the duet with Silvio and in the finale. The baritone Dolnisky (Silvio) was excellent, and Dominici was good in the rôle of Harlequin.

1,000 Sing in Canada Fest

Twenty-two Clubs Meet in Winnipeg

WINNEPEG, CANADA, Aug. 13.—One thousand singers and twenty-two glee clubs were registered for the eighteenth annual Sangerfest of the Norwegian Singers Association, held in this city from July 5 to 7. F. F. Hamann, Minneapolis, founded the Association and is general secretary. Fred Wick, Sioux City, is director in chief of music. Sangerfest was sponsored by a local committee headed by E. A. Finsness.

Two unforgettable programs were given in the Amphitheatre on July 5 and 6. The chorus, under the leadership of Mr. Wick thrilled the audiences on both occasions. Assisting artists, who were received with acclaim, were Nora Fauchald, soprano, and William Gustafson, of the Metropolitan Opera Company. T. W. Thorson conducted several numbers.

His Excellency Lord Willingdon, Governor-General of Canada, welcomed the Norsemen to Canada. Hon. Dr. E. W. Montgomery, acting for Premier Bracken, extended welcome on behalf of the Province of Manitoba. At the City Hall the visitors were given an official welcome by Mayor McLean.

The new officers of the United Norwegian Singers of America, elected at the biennial business meeting held on July 7 in the Royal Alexandra Hotel are O. S. B. Jacobson, Minneapolis, international president, and E. A. Finsness, Winnipeg, vice-president at large. The following were re-elected: A. O. Iverson, St. Paul, recording secretary; T. F. Hamann, Minneapolis, corresponding secretary; Sig. Huseby, Chicago, grand marshal; Hans Treckstad, Duluth, assistant grand marshal, and Fred Wick, Sioux City, Iowa, director in chief of music.

Erik Bye made his first appearance here as a tenor when he gave a recital on July 8 before an enthusiastic audience in the Metropolitan Theatre. The concert was under the auspices of the Winnipeg Branch of the League of Norsemen in Canada.

The Eva Clare summer class held from June 25 to July 25 was very successful. Teachers and students attended from the provinces of Alberta, Saskatchewan, Ontario and Manitoba. Mary F. Robertson held normal classes in connection with the course. The Eva Clare concert class gave a fine program before students of the University of Manitoba Summer School, at the Manitoba Agricultural College Auditorium on July 25.

MARY MONCRIEFF.



MR. STILLMAN KELLEY, MRS. LUCILE LYONS, PAST PRESIDENT OF THE NAT. FEDERATION OF MUSIC CLUBS, MRS. STILLMAN KELLEY, PRESENT PRESIDENT, GRACE WOOD JESS, SINGER OF FOLK SONGS, JENNIE BARRY, A FRIEND OF MRS. LYONS, AND RAYMOND MCPEETERS, ACCOMPANIST FOR GRACE WOOD JESS AT THE LAS VEGAS, N. M., FINE ARTS FESTIVAL

THE GOLDMAN SEASON Seventy Free Concerts Draw Many Thousands

The season of concerts by the Goldman Band on the Mall in Central Park and on the Campus at New York University ended on Sunday, Aug. 19, and established a new record for summer concerts in New York.

Seventy concerts were given during the season of ten weeks which began June 11 and the average nightly attendance was from 15,000 to 20,000. On many occasions the audience was estimated to number from 30,000 to 40,000. It is believed the band has played to approximately 2,000,000, exclusive of those who listened in over the radio.

The programs embraced music of the classic and modern masters, and nearly every evening was devoted to some special type of work. In addition to special programs, a music memory contest was held on Aug. 5, three medals being awarded to the winners.

The seventy concerts were the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim to the people of the city, and by means of the radio, they were in reality a gift to the people of the entire country.

The Goldman Band begins a season at the Steel Pier at Atlantic City on Aug. 26.

Grainger at the Bowl

(Continued from page 9)

despite the fact that it followed immediately after Strauss' *Artist's Life* waltz. Casella's *Italia* rhapsody concluded the program, and brought the composer-conductor a sincere farewell ovation.

Grainger Conducts

Percy Grainger started the fifth week off with fine momentum. His opening program brought three first times, including the first performance of Howard Hanson's *Nordic* symphony in its revised version. There was also a first hearing of the *Andante Amoroso* from Sanby's second string quartet, and of Grainger's harmonization of an Australian colonial song, which enlisted the services of three pianists, a tenor and a soprano. Delius' *Brigg Fair* and Grainger's *Shepherd's Hey*, in which the pianists also participated, were welcomed.

Mr. Hanson's symphony did not

achieve the success in its revamped form which had been hoped for it. Elements of strength and rugged grandeur were overweighted with length and a certain monotony, which, however, did not obscure the beauty and tender sentiment of the *Andante* or the fiery virility of the last movement. There was real appreciation for the *Colonial Song*, the vocal parts of which were sung by Anita Atwater and Ivan Edwards; and, following an amusing episode in regard to whom the applause was for, the whole number was repeated. The pianists were Ralph Dobbs, George H. Greenwood and Marshall Sumner.

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SELECTED BROADCASTS

Reviewed By David Sandow

THE ORIGIN OF A RADIO ENSEMBLE

A VIOLINIST'S desperate last minute search for an accompanist and a pianist's aid marked the beginning of a famous radio partnership. Just prior to an important broadcasting engagement the violinist found himself deprived of his regular accompanist's services; and as the pianist happened to wander into the studio it was suggested that he help the distracted young man in his predicament.

"Are you a good sight reader? I intended to play the Tchaikovsky concerto."

"Try me and see," was the reply.

The score was opened, the violinist tuned and the impromptu rehearsal began. From cover to cover the twain played without a pause, and at the conclusion, not only was the violinist's equanimity restored but a mutual admiration was aroused as well. Soon after the concert was broadcast on schedule time and won many encomiums from radio listeners.

The violinist in distress was Arcadie Birkenholz. The pianist who was "a good sight reader" was Mathilde Harding and all this occurred a few years ago. Today both artists have attained prominence by their work in separate recitals, as soloists in the Works of Great Composers periods and more recently in a series of sonata programs broadcast on Sundays over the NBC system. Both are American trained musicians.

Ten Sons All Play

Mr. Birkenholz is of Austrian descent, but his native city is New York. He comes of a long line of musicians well known in Europe... an uncle has ten sons, all adept musicians.

"A sort of little symphony all in one family" remarks Mr. Birkenholz. Our hero early evinced an interest in the violin... at the age of six to be exact. Later he studied with Leopold Lichtenberg and then spent three years under the tutelage of Leopold Auer. Extensive concert work followed, including three New York appearances to which is to be added another this coming season.

His Christian name is evidently a poser to his admirers. Not infrequently letters of appreciation come addressed to Miss Arcadie Birkenholz. When not engaged in music, he can be found astride his favorite mount chasing an elusive pellet on some polo field on Long Island. And though he has had his ups and downs, he holds he is not yet in the same class with royalty.

Many Experiments

The distaff side of this ensemble tried the violin, piano, organ, voice and dancing before deciding that piano was her forte. That Miss Harding's choice was a wise one is attested by the successes she has won and by having thrice been awarded piano fellowships by the Juilliard Foundation of New York. Born in Washington, Pa., of musical parents she early showed talent for music.

After studying in her native city, she came to New York and prior to her work at the Juilliard school was for three years a pupil of Edwin Hughes. A New York debut brought concert appearances throughout the country, after which she entered upon radio work. This also was a wise decision and her name, like that of Mr. Birkenholz, is familiar in every home that tunes to the better broadcasts.



MATHILDE HARDING, PIANISTE, ASSOCIATED WITH ARCADIE BIRKENHOLZ IN A SERIES OF PROGRAMS GIVEN BY THE NATIONAL BROADCASTING AND CONCERT BUREAU

What else? Well, Miss Harding is also skillful in an art which traditionally is woman's own. Her mastery of the piano is ably seconded by her skill in the kitchen. And without benefit of cook book... in this respect she maintains she is not a good reader.

Miss Harding agrees with her co-artist that radio work is more difficult than playing on the concert platform. They miss the essential stimulus of the visible audience, but feel it is just this that requires taking extra pains in order that performances be as perfect as possible.

Both Miss Harding and Mr. Birkenholz are of the artist staff of the National Broadcasting and Concert Bureau, of which George Engels is the managing director. A tour is being arranged which will take them far and wide in response to requests from admirers who desire to hear and see these excellent artists in person.

Taming Wayward Static

It's an ill wind that blows nobody good. When static—so prevalent in the summer—mars a favorite program the pain may be eased by regarding it as an improvised barometer. Static in a loud speaker indicates electrical atmospheric disturbances somewhere. And if the station tuned to is a local one, that disturbance is just around the corner and very likely forecasts a thunderstorm.

While on the subject of static, it is needless to say that this distressing blemisher of broadcasts is still wayward and untamed. So-called static eliminators are practically worthless. In the main they are merely contrivances designed to decrease the strength of the incoming signal with a resultant reduction of static intensity. That is all. The same result can be secured by using less volume or by skillful detuning of the receiver. Turning the directional loop aerial on sets employing this antennae principal also may help to keep the undesired crashes and frying sounds down to a bearable minimum, and for other sets an indoor aerial will

pick up less static than one outdoors.

When static is on the air it is advisable to choose programs emanating from the more powerful stations. The increased signal strength will partially override this (at present) necessary evil and with the suggestions already mentioned it is possible, if one is not too sensitive to enjoy radio and static at one and the same time.

Bach Program (Works of Great Composers Period. NBC System, Aug. 6). Among the more substantial radio features is the Works of Great Composers period. Each week the music of a different composer is presented by an ensemble which includes a symphony orchestra and a full complement of soloists. A good idea, its broadcasts are generally meritorious and the Bach program proved one of its best.

Following the overture by the orchestra, Irving Marston Jackson was heard in a group of three songs. Endowed with a voice of smooth texture he is also well schooled in its use, and sang with musicianship and refinement of style. He also manifested knowledge of the composer and impressed, with the sincerity he showed in *Jesu, Deine Liebeswunden*, *Jesu, Jesu, Du Bist Mein* and *Mein Gläubiges Herze Fröhliche*.

Winifred Young Cornish, whose piano accomplishments are already known, not so long ago contributed an excellent reading of the fifth Brandenburg concerto.

Genia Fanariova, mezzo-soprano, showed improvement over previous appearances in her singing of *Jesulein Süß*, *O Jesulein Mein* and *Komm Süßer Tod*. Miss Fanariova is overcoming a tendency to lapse from pitch, although her singing was not entirely free from this fault on this occasion. But her sense of interpretation and pleasing tone were again in evidence.

The orchestra supported the soloists in fine style and won honors of its own with the gavottes I and II and other numbers. The violinist earned special mention by his playing of the air for G string. Cesare Sodero, who is *chef d'orchestre* of this feature, brings to it the same thoroughness and musicianship he displays in his other NBC duties.

Darl Bethmann and National String Quartet. (NBC System Aug. 12). The NBC parade of Sunday musicals is invariably headed by the one o'clock hour of chamber music whose exponents are Carl Bethmann, baritone, and the National String Quartet. Comments on the work of the string ensemble have appeared on this page in other issues. Mr. Bethmann is a singer of merit and thoroughly inured to radio performance. His acquaintance with microphone requirements enables him to project his songs with smoothness and even tonal values and is in no small measure responsible for his success. His program included Munro's *My Lovely Celia*, in which he displayed a fine command of legato, and Storace's *The Pretty Creature*, which suffered slightly from too great striving for effect. Other numbers on the list were Mendelssohn's *On Wings of Song* and Tchaikovsky's *A Legend*.

The modernistic quartet in G minor of Ralph Vaughan Williams and the variations from the quartet in A minor of Glière were accorded the kind of performances listeners have come to expect of the National String Quartet.

Lucile Lawrence, member of the Salzedo Harp Ensemble, recently broadcast an enjoyable recital over KOW, Denver. The harp fared well over the air in the hands of Miss Lawrence, and

emanated from the reproducer with all its characteristics unimpaired.

Miss Lawrence's program consisted of a *bourrée* by Bach, Palmgren's *May Night* and the undying *Believe Me, If All Those Endearing Young Charms*, in addition to Salzedo's *Mirage* and the *Impromptu Caprice* of Pierné.

National Symphony Orchestra. (NBC System, Aug. 12). By and large this was the finest concert heard by this reviewer during the week. From the opening bars of the Mozart symphony to the last strains of Liszt's first Hungarian rhapsody the orchestra played superbly. Throughout the broadcast there was a uniform excellence of execution, of tone, of attack and phrasing... in fact of about everything which makes for magnificent orchestral performance.

The program was played with such consistent and symmetrical finesse that it were idle to point out any one specific number. Those who tuned in late missed nothing save quantity. Yet this is not quite true, for they missed enjoyable moments all too rare in these days of hastily arranged and inadequately performed radio concerts.

Cesare Sodero, who conducted, was also heard in the role of composer, a role he fills as well as that of leader. His *Roman Chariot*, a musical portrait of a chariot race, and a humorous opus labelled *The Gossips*, which deals with a favorite pastime, proved well written works and notable for the absence of unwonted theatricals. The composer proved a good composer and a wise one by disdaining to employ musical tricks to convey his intent.

The Pirates of Penzance. (National Light Opera Company. NBC System, Aug. 8). Visible performances of Gilbert and Sullivan's classic repertoire being somewhat rare, possessors of radio receivers are fortunate indeed when they can revel in these masterpieces of satire and melody. For them it requires but the turn of a dial to bring into their homes a light opera troupe steeped in the Savoy manner and musically competent withal.

That particular G and S opus which deals with the lad who was apprenticed to a pirate instead of to a pilot and with the major-general who teemed... "with many cheerful facts about the square of the hypotenuse" was sung zestfully and with appropriate abandon by the National Light Opera Company. The bobbed, albeit effective, presentation enlisted the talents of John Oakley, Theodore Webb, George O'Brien, Harvey Hindermeyer, Rosalie Wolf, Esterre Waterman, Aimee Punshon, Katherine Palmer and Paula Heminghaus. All disported themselves happily, with the disporting of Mr. Hindermeyer being perhaps the happiest, by virtue of the perfect projection he accorded the major-general's lines.

MONTECATINI, ITALY, July 20th—One of the features of musical life at this Italian spa has been the small orchestra of the University of Wisconsin, directed by Lane Ward. And one of the most interested auditors at its two concerts was Mrs. Dorothy Caruso, who is here taking the cure.

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Use Broadcasts to Book Artists

Free Samples Furnished to Local Managers

A new arrangement in booking artists is being inaugurated by George Engles, who now combines with his rôle of concert manager that of managing director of the National Broadcasting and Concert Bureau. It consists of having artists who are available for concert appearances broadcast over the radio so that local concert managers in various parts of the country may get a direct impression of their abilities before engaging them.

"Broadcasting is already proving of value in booking new and comparatively unknown artists," says Mr. Engles. "Hitherto the booking of artists has rested entirely on the shoulders of travelling agents. A manager with fifteen or twenty artists to book sends out a representative to secure contracts from local managers. In going from town to town this representative invariably encounters two or three other competing agents in the offices he visits. Probably, while he is discussing the abilities of his artists with his client, long distance calls come in from other representatives wishing to make similar appointments. And on the desks of the manager are scores of circulars promoting other artists."

"Naturally, with the market so flooded, the local manager is wary of engaging artists whose reputations are still to be made, no matter how eloquent the travelling agent may be."

Weekly Hearings

"Under the arrangement of the National Broadcasting and Concert Bureau, whereby its own artists broadcast a program one evening each week, the local managers are afforded an opportunity to hear this musical material and form a personal opinion as to whether it is suitable for the concert stage. There is no annoyance involved—no promotion talks or arguments. If the

THE TURN OF THE DIAL

Graham McNamee in concert début, and the Sittig Trio. Atwater Kent Hour. NBC System, Sunday, Aug. 19, at 9:15 p.m.

Works by Grainger, Offenbach and Tchaikovsky in program by Concert String Orchestra, A. Edison, conductor. NBC system, Sunday, Aug. 19, at 1 p.m.

Classical program in Roxy Stroll. Symphony orchestra and soloists. NBC System, Sunday, Aug. 19, at 2 p.m.

Symphonette and male quartet in Sixty Musical Minutes program. NBC System, Sunday, Aug. 19, at 3 p.m.

Taylor Buckley, baritone, assisted by string trio in recital over NBC System, Sunday, Aug. 19, at 6 p.m.

Prelude and fugue in C sharp major of Bach, Beethoven's Moonlight Sonata and St. Francis Preaching to the Birds by Liszt will be played by Lolita Cabrera Gainsborg, pianist, in addition to two of her own compositions. NBC System, Sunday, Aug. 19, at 6:30 p.m.

Rosalie Wolf, soprano, and Wendell Hart, tenor, in joint recital. NBC System, Sunday, Aug. 19, at 7 p.m.

Mozart's sonata in E minor (first movement) is included in program by Arcadie Birkenholz and Mathilde Harding over NBC System, Sunday, Aug. 9, at 7:30 p.m.

National String Quartet will play the Debussy quartet in G. NBC System, Sunday, Aug. 19, at 7 p.m.

Final Goldman Band broadcast includes the overture to and march from Wagner's Tannhauser, Sibelius' tone poem, Finlandia and the overture to William Tell. Lotta Madden will sing an aria from Aida, and Del Staigers will be heard in cornet solos. NBC System, Sunday, Aug. 19, at 9:15 p.m.

National Symphony Orchestra over NBC System, Aug. 19, at 10:15 p.m.

Brahms' Tragic Overture, Pergolesi's concerto in F minor for string orchestra, Strauss' Till Eulenspiegel's Merry Pranks and Rimsky-Korsakoff's Capriccio Espagnol will be played by United Symphony Orchestra in Symphonic Hour. Columbia chain, Sunday, Aug. 19, at 3 p.m.

Leoncavallo's Païliacci, abridged and in English by the United Opera Company. Columbia chain, Monday, Aug. 20, at 9 p.m.

Everett Marshall, Metropolitan Opera baritone in General Motors Family Party. NBC System, Monday, Aug. 20, at 9:30 p.m.

Stuyvesant Neighborhood House symphony orchestra, Elizabeth Lumsden, soprano soloist. WGBS, Aug. 20, at 9 p.m.

Scandinavian program of New York Edison Encore Series; WRNY, Tuesday, Aug. 21, at 8 p.m.

Rimsky-Korsakoff program in Works of Great Composers period. Mathilde Harding, Irving Marston Jackson and Genia Fonariova, soloists. Cesare

Sodero, conductor. Program includes the Schéhérazade Suite and piano concerto, Op. 30. NBC System. Tuesday, Aug. 21, at 10:20 p.m.

Works by Schumann, Brahms, Liszt and Grieg in Dedications, new CBS feature. Columbia chain, Wednesday, Aug. 22, at 9 p.m.

Offenbach's The Grand Duchess, condensed, in Kolster Radio Hour. Columbia chain, Wednesday, Aug. 22, at 10 p.m.

Gilbert and Sullivan's Patience in radio version. National Light Opera Company. NBC System, Aug. 22, at 10:30 p.m.

WBAL String Quartet will play works by Gustav Strube, Franz C. Bornschein, Theodore Hemberger and Paul Hodgson, all of Baltimore, over WBAL, Thursday, Aug. 23, at 8 p.m. The prelude to Carmen, Drigo's Valse Bluettes and Phantasie on Negro Spirituals arranged by Shilkret, in Maxwell House Hour. NBC System, Thursday, Aug. 23, at 9:30 p.m.

Hans Barth, harpsichordist, Muriel Wilson, pianist, and orchestra in Milady's Musicians Hour. NBC System, Friday, Aug. 24, at 8 p.m.

Three movements from Beethoven's first symphony, selections from Wagner's Die Walküre and other numbers in Slumber Music period. NBC System, Friday, Aug. 24, at 11 p.m.

Morely Singers program includes old English numbers. John Mundy, 'cellist. NBC System, Friday, Aug. 24, at 7:30 p.m.

Spross, Carpenter, Scott, Johnson, Grieg and Rochmaninoff are the composers to be represented in modern program by the United Concert Orchestra. Columbia chain, Friday, Aug. 24, at 10:30 p.m.

Brahms' second symphony, the overture to Goldmark's Sakuntala, Tchaikovsky's Romeo and Juliet fantasy and Liszt's Les Préludes by the New York Philharmonic Symphony Orchestra in Stadium concert. Willem van Hoogstraten, conductor. NBC System, Saturday, Aug. 25, at 8:30 p.m.

Daily News Symphony hour. WMAQ, Sunday, Aug. 26, at 6 p.m. C.S.T.

Creatore and his band over WBZ-WBZA.

ASHEVILLE'S FESTIVAL

By Telegram to Musical America
ASHEVILLE, N. C., Aug. 13.—The fifth annual music festival was opened tonight by the San Carlo Grand Opera Company. La Bohème was the bill, with Bianca Saroya, Dimitri Onofrei, Ethel Fox, Interrante and Valle in leading roles. Every seat in the auditorium was taken, and the sale for the remainder of the week is the largest in the history of Asheville.

GIVING ENGLISH OPERA

CHICAGO, Aug. 14.—The Musical Art Fund Society, Mrs. Robert S. Nathan, president, the organization which helps young artists who have proven their ability to some degree before the public by giving them scholarships, plans the production of two operas in English with all-Chicago casts the coming season. One will be given in the early fall and one after the holidays. Rosa Raisa of the Chicago Civic Opera is one of the sponsors of this group and aids in choosing the scholarship applicants. Isaac Van Grove will direct the productions.

Mrs. J. K. Nelson and Mrs. Louis R. Lipstone are vice-presidents of the organization. Mrs. Harry M. Fisher, treasurer; Mrs. Louis Berger, corresponding secretary; Mrs. I. Fried, financial secretary, and Mrs. Leon M. Waldman, honorary president.

Coast to Have Another Opera

Behymer Forms Troupe At Popular Prices

LOS ANGELES, Aug. 14.—The formation of a popular-priced grand opera, with headquarters in Los Angeles, is announced by L. E. Behymer, impresario.

The new organization, to be known as the Milano Grand Opera Company, has been incorporated, with capitalization fixed at \$150,000. Alexander Bevani is the director, other officials being Paul F. Lupo, Mrs. Zuckerman, Olive Bennett and Mrs. Oceanjolly. Mr. Bevani will leave shortly for Italy to complete plans for the roster, members of which have already been chosen.

The company will assemble in Los Angeles, where chorus and orchestra will be obtained, and rehearsed for a twenty weeks' tour of the Pacific coast, beginning in January. American singers of talent and experience will be engaged. Scenery will be built in Los Angeles. It is intended to expand activities in the second season to include a coast to coast tour.

The repertoire will consist of standard works, with Il Trovatore, Aida, Rigoletto, Otello, La Forza del Destino, La Bohème, Tosca, Madama Butterfly, Fedora and The Jewels of the Madonna, scheduled for the opening season.

Alberto Conti, a conductor of wide experience in Italy and Spain, has been engaged to lead the performances. Mr. Behymer will book the tours.

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CORNELL CONDUCTS a SEASON of SONG

ROUND LAKE, N. Y., Aug. 15.—The concert in Round Lake open air auditorium, July 27, marked the close of the eighteenth session of A. Y. Cornell's summer school for teachers and singers. A large colony of students who have become enthusiastic about the Cornell technic spent a summer of intensive study and refreshing pleasure in this beautiful region. The students met for private lessons and class work in the Cornell Studio, a large hall over which practice rooms are situated.

The curriculum outlined for class instruction was thoroughly comprehensive. Every phase of voice placement and development was gone into thoroughly, with special emphasis on resonance and the relation of the different registers of the voice. Mr. Cornell has made special study of those problems. The discussions were illustrated through demonstrations by all types of voices, and a question box gave every student an opportunity to clear up any difficulty in his mind.

Melodic line, song construction and harmonic progressions were studied carefully, to aid the student in his interpretations, and the material used to illustrate points in this discussion was drawn from folk music, art songs, the oratorio and the opera. Mr. Cornell skillfully illustrated the consistent character of tone for the portrayal of the mood of the text, especially in lieder and dramatic singing. German lieder, Swedish songs, French mood songs and Italian melodies were demonstrated by students to whom these tongues were native, so that the correct accent might be impressed on the listeners.

Invited to Recital

An interesting symposium of the covered tone in male voices was attended by students, artists and visitors who later heard an informal recital of tenor, bass and baritone arias.

Adelaide Campbell, of Hollins, Va., conducted classes in diction and Charles Gilbert Spross, composer and pianist, was class coach and accompanist at the weekly recitals.

These programs drew interested audiences from the Round Lake summer colony which has come to look forward to the music as part of a delightful summer in this place. Quartets were chosen from the advanced students to demonstrate ideals in church singing in the congregational services held in Round Lake Auditorium.

Many of those attending this summer session have been coming to Round Lake for successive summers, and a fine spirit has grown up in this colony of students who are united in their enthusiasm for Mr. Cornell's teaching. General regret was expressed when the big family had to separate.

Those Who Attended

The following singers were members of the summer colony: Gertrude Barthel, Gardner, Mass.; Maude Barragan, Augusta, Ga.; Roland Black, Brooklyn, N. Y.; Adelaide Campbell, Hollins, Va.; Dorothy Dreslein, Albany, N. Y.; Miriam Fishel, Harrisburg, Pa.; Elma and Thelma Fleetwood, Jackson, N. C.; James Gethins, Watervliet, N. Y.; Chester Gilligan, Waterford, N. Y.; Irene Gippert, Port Richmond, S. I.; Viola Hailes, Albany, N. Y.; Mary Ham, Albany, N. Y.; Arthur Hasler, Brooklyn, N. Y.; Mary Hennessy, Watervliet, N. Y.; Edward Hosmer, Springfield, Mass.; Katherine Hutton, Greensboro, N. C.; Rose Jampaglia, Brooklyn, N. Y.; Frances Joseph, Troy, N. Y.

Also: Adolph Klein, Jersey City, N. J.; Andrew Mahler, Wilmington, N. C.; Helen MacKellar, Forest Hills, N. Y.; Florence McDermott, Cohoes, N. Y.; George Meyers, Jr., South Hadley, Mass.; Haslette Moore, Detroit, Mich.; Elizabeth Narber, Albany, N. Y.; Frederick Perkins, Troy, N. Y.; Ann Person, Worcester, Mass.; Emma Reeves, New York; Florence Riley, Rensselaer, N. Y.; Beveridge Roberts, Pulaski, Va.; Rose des Rosiers, New York; Mary Sheets, Greensboro, N. C.; Grace Simmons, Glens Falls, N. Y.; Jack Smythe, Troy, N. Y.; Florence Williams, Gardner, Mass.; Harry S. Taylor, Schenectady, N. Y.; Lillie Sneed Varsar, Lumberton, N. C.; Peter Rogers, Albany, N. Y.; Myrtle Taylor, Gardner, Mass.; Frank Walsh, Oneonta, N. Y.; Lillie Willis, Herkimer, N. Y.; Evelyn White, Severn, N. C. and Elizabeth Wightman, New York.



MR. A. Y. CORNELL SURROUNDED BY A GROUP OF HIS VOICE STUDENTS, WHO SUMMERED AT ROUND LAKE AND ATTENDED THE SUMMER SESSION THERE

How New Pabst Is Improved Some \$200,000 Expended in Milwaukee

MILWAUKEE, Aug. 14.—Sherman Brown, lessee of the Pabst Theatre is modernizing the house in a thorough manner. First estimates were that from \$40,000 to \$50,000 would be expended to put new supports under the building, the old ones having rotted by recession of the water line. The cost of improvements, it now develops, will not be less than \$180,000 and may total as high as \$200,000.

The new seating capacity will be 1,640, a loss of 100 from the former total. The stairway to the balcony has been changed from the center to the sides, which will do away with congestion in the inner lobby. Under the old conditions the balcony and the lower floor emptied their patrons into the same center in the lobby. Both the balcony and gallery will be made more comfortable and more accessible.

Eliminate Boxes

Another innovation is to do away with the boxes both on the lower floor and probably opposite the balcony. Under the old conditions the boxes were seldom used, being too far to the side of the stage and thus taking up valuable space without any returns.

One of the most important features of the rebuilding process is that of providing new opera chairs. These are of the latest pattern and exceedingly comfortable. Large new smoking rooms both for men and women have been added to the lobbies.

The new curtain is the work of Frank L. Gates of New York. The design is similar to that of a curtain recently displayed in Paris.

Loft Is Rebuilt

New dressing rooms have been installed. The rigging loft has been entirely rebuilt to permit flexibility for elaborate presentations. The basement under the stage has been depressed about six feet which will be of advantage to companies requiring unusual equipment. The switchboard is designed to furnish novel lighting effects.

Mr. Brown has set the date of opening for Sept. 20. While he has not stated just how the theatre is to be used, it is certain that a portion of each week will be devoted to music affairs. Only part of the allotted time is required for all the musical events which are usually scheduled in the Pabst.

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VIENNA ENTERTAINS 200,000 SINGERS

By Dr. Paul Stefan

VIENNA, Aug. 1.—There seem to be many singers in many lands who speak and sing German judging by the crowd of 200,000 which assembled in Vienna recently, not all, by any means, from Germany and Austria. For the period of their stay they changed the face of the city, not always to beautify it, but certainly to enrich it. Economically, at least, their visit was of the greatest importance to this poor and isolated place. It was no small order to bring so many persons to Vienna, to quarter them, and to care for them. However, to the surprise and praise of Vienna's not uncritical German visitors, all the mechanics of the festival were efficiently and quietly handled by the authorities.

Everything was admired by the vast throng of strangers, not only the charms of old Vienna, but the great buildings and model social arrangements of the new city. Particularly amazing was the giant concert hall, thrown up in three weeks, in the Prater, which accommodated 40,000 singers and 50,000 listeners, and which, by means of a series of loud speakers, broadcast the music to the farthest depths of the famous Prater.

Appeals for Unity

Three performances were given in this hall and the effect was overwhelming. Each time the music was supplemented by speeches of a political nature. The motif of the addresses was, in every case, that of the necessity for unity of German speaking nations. Whether this is desirable, whether it is only an Utopian ideal, I leave to politicians. As a critic, I can be concerned only with the artistic side of the occasion.

The festivals of the German Singing Societies will be given every four years. The next one is to be held in Frankfurt in 1923, the centenary year of Goethe's death—Goethe was, of course, born in Frankfurt, just as this year's festival was a Schubert celebration for the composer, born in Vienna, 1828. The

German Sangerbund includes thousands of German singing societies in America, and some as far as Africa. And this festival afforded an interesting spectacle of the organization's international affiliations.

All-Day Performances

Artistically, the most interesting were the *stundenkonzerten*, so-called because they only lasted one hour. All the concert halls in Vienna had been engaged for several consecutive days in order to make room for the various societies. And all these halls were filled from morning to night with changing groups of singers and a changing public, continuously large despite the intense heat. The chorus which particularly distinguished itself was that of the Berlin Lehrergesangverein under the direction of the famous Rüdell, who also coaches the chorus for the Bayreuth Festival, the male singing societies of Cologne and Essen, and the choral organizations of Stuttgart, Leipzig, Nuremberg, and Kassel.

The German-American societies, particularly those from San Francisco and Brooklyn, had also a great success. The American singers were given a garden party by the Vienna Anglo-American Society and were entertained everywhere. Many of the singers had not been abroad in many years and expressed considerable surprise over the changes which had taken place since the war.

Naturally the various choral groups of Vienna took a prominent part in the *gesangvereine* and the Schubertbund. The director of the latter, Victor Keldorfer, was also one of the chief conductors of the concerts in the great hall in the Prater.

Strauss Choral Success

At his special concert, the Schubertbund sang an unusual program. First came Schubert choruses—those lovely things originally written not for chorus



A SMALL PORTION OF THE HUGE HALL IN VIENNA ACCOMMODATING 40,000 SINGERS AND 50,000 LISTENERS FOR THE SCHUBERT FESTIVAL

but for an ensemble of solo voices composed of Schubert's own friends, including the composer himself—followed by the premiere of a new choral composition of Richard Strauss, expressly written for the festival and for the Schubertbund. This truly important work composed for male chorus and full orchestra, is divided into four parts, the equivalent of the four movements of a symphony. Called *Die Tageszeiten*, it is set to the great verses of the romantic German poet, Eichendorff. Rarely has Strauss revealed his genius in so pure a form, showing at the same time his masterly choral technique. As a work of art *Die Tageszeiten* is miles ahead of anything the composer has written in the last few years for opera and the theatre.

If the *Sängerfest* in Vienna had produced nothing but this work, which was a tremendous sensation, it would have justified its being. It is not the first choral composition of Strauss, but he had not composed another for many years and certainly none like this. A small score of it can be obtained from the Verlag Leuckart in Leipzig. However, no doubt, with Vienna as a start, it will soon be on its way around the world.

WINS BOWL PRIZE

Mrs. Gibson Receives Composition Award

LOS ANGELES, Aug. 14.—Grace Elliot Gibson has been awarded the prize of \$1,000 in a national contest for a concert overture, given by Katharine Yarnell through the Hollywood Bowl Association.

En Rapport, the prize winning overture for full orchestra, will have its premiere in the Hollywood Bowl on the night of Aug. 23, Eugene Goossens conducting.

Mrs. Gibson was born in Boston, moving to California at an early age. She was graduated from Chaffey College, Ontario, Cal., where she studied music under Leslie C. Marsh. During his absence in Europe, she studied under Thilo Becker of Los Angeles, and B. J. Lang, of Boston. Later she spent two years abroad, where she attended the Royal Conservatory of Music in Stuttgart.

Mrs. Gibson spent a year in Egypt, teaching piano in the American Mission at Luxor and has written an Egyptian Fantasia employing native themes which she heard sung by laborers as they worked in the Temples fields and on the boats of the Nile. This number, she has already started to orchestrate.

FORM CHILDREN'S CLUB

WATERLOO, IOWA, Aug. 14.—The Little Players, the youngest music club in the city, has been organized by Annette M. Lingelbach, piano instructor. The new club will be a junior auxiliary to the Young Musicians, and will include children from five to seven years of age. The Young Musicians club members are from seven to twelve years old. B. C.



GERMAN-AMERICAN SINGERS FROM NEW ORLEANS LEADING THE COLOSSAL PARADE OF SINGERS THROUGH VIENNA DURING THE SCHUBERT CENTENARY CELEBRATION. THE PARADE WAS THE LARGEST IN THE HISTORY OF VIENNA

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Chicago Offers Dance Mecca**Coming World's Fair To Feature Art**

CHICAGO, Aug. 14.—Painting, sculpture, music, have always played a big part in great expositions. Dancing, the oldest of the arts, the most enduring, has heretofore been neglected. Consequently the Chicago World's Fair will place dancing on its program on such a magnificent scale that this city will be, for a time a center of this oldest of the arts. All the world will contribute in a series of programs that will range from solo interpretative dances through small groups all the way to the greatest ballets, choral, and folk dances in the world.

Virtually every building at the Centennial Celebration will have an auditorium. These will range in size from a seating capacity of 100 to 100,000, the latter being the great open air theatre.

There will also be numerous terraces upon which folk dances from many nations will be presented, and one of the most imposing series of the spectacles, according to Mr. Adolph Bolm, the ballet master, will be the American Indian dances.

"The world knows little of the Indian dances," Mr. Bolm said. "The public at large has a vague notion of feathers and tom-toms, but knows nothing of the beautiful, imposing ceremonial dances of the Indians, fascinating in their artistry. Primitive peoples have always expressed their emotions in their bodily movements, even before they had words with which to express themselves. Dancing is a natural, primitive impulse, and in expressing homage to a deity it has always had its big place in all religions—pagan, Jewish, and Christian.

"There are today in the United States not less than 50,000 dancing instructors. They have an average of seventy-five pupils each, which means a tremendous total who are seriously devoting themselves to dancing. Instead of going abroad for special instruction; for atmosphere; for visualizing the dances of the world, they may now conserve their time and money, and come to Chicago in 1933.

"Here they can glean the best from all the nations, in culture and tradition; in costumes and music, in what I firmly believe will be the greatest festival of dancing the world will ever have seen.

TO GIVE KARMA PREMIERE

Karma, the American prize winning composition in the Franz Schubert International Contest, the work of Charles Haubiel, will have its world premiere early in the coming season, with the Beethoven Symphony Orchestra, according to an announcement issued by the composer and Georges Zaslavsky, conductor.

Karma, dedicated to the memory of Franz Schubert, is a series of symphonic variations in four movement. Sub-titles are: The Soul Ascending, Vision, Toward the Abyss, Resurrection and Retrospect.

AUDIENCE EXCEEDS POPULATION

Elmore, Kan., Aug. 14.—Mrs. Lois von Grafen, teacher of Parsons, Kan., recently gave a recital here, using Elmore pupils only. Though Elmore has a maximum population of 350, the recital was attended by more than 700 persons from surrounding towns and territory.

Lucile Lawrence played at a benefit concert given for the G. A. R. on July 19. On July 27 she was soloist with the Elitch Symphony Orchestra in Denver, Rudolph Ganz conducting. On Aug. 1 Miss Lawrence gave a harp recital at the Oakes home in Denver, and on Aug. 4 she broadcasted from KOW.

Scholarships For the Gifted**Cleveland Institute Makes Unique Offer**

CLEVELAND, Aug. 14.—Twenty-three scholarships for the school year of the Cleveland Institute of Music, which opens Sept. 19, have been announced by Mrs. Franklyn B. Sanders, director, who has outlined a unique scheme of awards.

Each scholarship is being offered by a member of the faculty of the school in the department in which he teaches. Assistant instructors are not included. Winners of scholarships will receive one private lesson and one class lesson weekly during the thirty-six weeks of the school year from the instructor whose scholarship is won. Winners will be chosen on a basis of competitive merit, in examinations which are to be held from September 15 to 21. Contestants must be high school graduates and between the ages of sixteen and twenty-two.

The following scholarships are offered according to the Institute's unusual plan. Seven scholarships in the study of piano,—given by Beryl Rubinstein, director of the piano department; and Arthur Loesser, Ruth Edwards, Dorothy Price, Theresa Hunter, Jean Martin, and Bertha K. Giles. One organ scholarship, given by Henry F. Anderson, head of the department. Three violin scholarships given by Andre de Ribautpierre, director of the department; Josef Fuchs, and Marie Martin. One viola scholarship, given by Carlton Cooley. One cello scholarship, given by Victor de Gomez, head of the cello department. Two voice scholarships, given by Marcel Salzinger, head of the department, and Anne Maud Shamel. Two theory scholarships, one in solfège and ear training by Ward Lewis. Herbert Elwell, who joins the Institute faculty for the first time this fall, will give the second, in composition. Six scholarships in wind and brass instruments.

SAN DIEGO TO BROADCAST DAILY ORGAN PROGRAMS

SAN DIEGO, CAL., Aug. 14.—San Diego has arranged to broadcast the recitals given daily on the organ in Balboa Park by the veteran player, Dr. Humphrey J. Stewart. Permit to broadcast these programs was given KFSD by the Park Board.

Tom Sexton appeared in behalf of the radio station and said the city council and the county board of supervisors had appropriated the necessary funds to start this work. Directors of the station have agreed to assume any deficit that may arise. Thus the broadcasting of these concerts is assured for a year.

San Diegans have realized the need of broadcasting these recitals, which are given to the public without charge.

The San Diego Civic Symphony concerts, known as the Sunset Symphony Series, given under the direction of Nino Marcelli, are growing in popularity. The programs are given every Sunday afternoon at popular prices in Balboa Park and will continue throughout the summer. Robert Dorland is the manager.

WELSH WELCOME AMERICANS

CARDIFF, WALES, Aug. 6.—The American singers arriving here for the Welsh Eisteddfod were royally welcomed, on July 29, by 10,000 Welshmen who sailed out in pleasure boats to meet the liner George Washington. The cliffs nearby were crowded with onlookers as the ship and her escort came into Bristol Channel. The Welsh-American Choir will be a feature of the coming festival of song.

SCHUBERT PROGRAMS

LOS ANGELES, Aug. 14.—Margaret Goetz, assisted by several singers, gave two programs of Schubert's songs recently before interested audiences. Miss Goetz gave talks on the composer's life, illustrated with picture slides. Favorite songs were sung by Emeline Ram-melt, soprano; Helene Stirn, contralto; Leslie Brigham, bass, and Elmer Bramel and Hal Davidson Crain, baritone. Lillian Chancer was the accompanist. The first program was given at the Three Arts Club, and the second, before the Pacific Palisades Association in Santa Monica.

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UNIQUE HOME FOR HAVANA ORCHESTRA

*Pro-Arte Association
Erects Clubhouse
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HAVANA, Aug. 12.—The Havana Symphony Orchestra, the oldest orchestra in Havana, is to be installed in a new theatre built specially for its purpose through the activity of the Pro-Arte Association. The seating capacity of the new auditorium will be 2,500, a somewhat larger number than the Teatro Nacional.

The building, which follows the modern American type of architecture, is to be unique, in that it combines the facilities of a clubhouse with a huge auditorium. There are club rooms, a music library, promenade, social rooms and rest rooms. The Pro-Arte Association, Maria G. de Giberger, founder and president, will retain four large rooms for its use. The largest of these will be utilized for private musicales. The construction is brick and stucco.

This association, which began with only fifty, now numbers 1800 in its membership. There are two classes of membership, one stipulating \$25 initiation fee and \$4 a month, and the other \$5 initiation fee and \$2 a month. The selection of seats for the concerts furnished for six months of the year is made according to class of membership. The association embraces business and professional people—society leaders mingle with working men. Even a blacksmith is included, whether of the Harmonious variety or not.

Three Days' Festival

The new hall is to be inaugurated Dec. 2, the tenth anniversary of the founding of the society. The celebration will take the form of a three day festival. The Havana Symphony Orchestra will provide the first program. This orchestra was founded in 1922, and is comprised of seventy players, all working men, who are paid no regular salary. The earnings of the orchestra are divided equally among the musicians. The conductor is Gonzalo Roig, director of the Havana School of Music, which is maintained by the state.

Eduardo Sanchez Fuentes, representative Cuban composer, has written a work for chorus and orchestra especially for the occasion of the inaugural of the new auditorium. It is founded on the Indian poem, Aboigen. During the festival two acts of a Cuban opera which has not been heard in Havana for forty years will be given. This opera, Zilia, by Gaspar Villate, had its premiere in the Italian Theatre in Paris, and was sung in Italian. The librettist for the work was Temistocle Solera, the first librettist to serve Verdi.

José Echaniz, Cuban pianist, at present concertizing in the United States, will return to Cuba in time to give a recital during the festival period and an afternoon of chamber music is in prospect also. Havana has a chamber music orchestra of thirty, conducted by Alberto Falcon, head of the Falcon Conservatory of Music.



THE EXTERIOR OF THE NEW HOME BEING ERECTED FOR THE HAVANA SYMPHONY ORCHESTRA BY THE PRO ARTE ASSOCIATION. THE ARCHITECTS ARE MOENCK AND QUINTANA

HONOLULU SYMPHONY

*Brooke Engaged to Lead
For Next Season*

HONOLULU, Aug. 3.—Announcement is made by R. Alexander Anderson, president of the Honolulu Symphony Society, of the engagement of Arthur Brooke, formerly with the Boston Symphony Orchestra, to conduct the Honolulu Symphony Orchestra for the 1928-29 season.

Mr. Brooke is of English birth, the son of a famous bandmaster, and played in England under Sir Arthur Sullivan, Sir George Henschel, Sir Charles Hallé and other famous leaders. At the age of twenty he came to the United States and spent four years touring Canada, Mexico and the United States with opera companies. He organized and conducted the Boston Symphony Players, composed of members of the Boston Symphony, which played in smaller towns throughout New England. He also founded the Brooke Trio, the Elite Quartet and the Philharmonic Sextet.

Mr. Brooke has composed songs, flute solos, and numbers for orchestra and band.

Mr. Brooke is expected to arrive in Honolulu early in September. He will conduct a series of four or five concerts over a period of twenty weeks, beginning early in November. The time will probably be at 5 p.m., due to the difficulty of assembling members of the orchestra who are employed in theatres. C. G.



FROM LEFT TO RIGHT: GONZALO ROIG, CONDUCTOR OF THE HAVANA SYMPHONY ORCHESTRA; MARIA TERESA G. DE GIBERGER, FOUNDER AND PRESIDENT OF THE PRO-ARTE MUSICAL ASSOCIATION, AND EDUARDO SANCHEZ, CUBAN COMPOSER, WHO HAS COMPOSED A NEW WORK FOR THE OPENING CELEBRATION OF THE NEW AUDITORIUM

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Hertz Forces to Increase List

Respighi and Ganz Will Appear As Guests

SAN FRANCISCO, Aug. 14.—The eighteenth season of the San Francisco Symphony Orchestra, the fourteenth year of Alfred Hertz' régime, will open Nov. 2 and extend to April 20.

One concert will be added to each of the three regular subscription series—making thirteen pairs of symphonic programs and eleven "pops." The first of each pair of symphonic programs will be given on Friday afternoons in the Curran Theater as has been the custom in past years; but the repeat concert and the "pops" will be heard in Dreamland Auditorium on Saturday nights.

Thus the Sunday afternoon concerts, which have not been well patronized for two years, will be eliminated—golf, automobiles, fine weather and the radio proving strong counter attractions. The municipal concerts, held at night in the Civic Auditorium, have always been patronized by thousands of music lovers who could not attend afternoon programs, and it is believed the Saturday night concerts will be a boon to potential auditors—and to the box-office.

Ottorino Respighi and Rudolph Ganz are booked as guest conductors during the winter season, and soloists contracted for include Margaret Matzenauer, Alexander Brailowsky, Toscha Seidel, Carl Friedberg, Florence Austral, Mishel Piastro, Lea Luboshutz, E. Robert Schmitz, and Michel Penha.

Prices for the series range from \$6 to \$24 for the Friday symphonies; from \$6.50 to \$16.50 for the Saturday night "repeats;" and from \$5 to \$14 for the eleven Saturday night "pops."

MARJORY M. FISHER.



WHEN PEDRO SANJUAN, CONDUCTOR OF THE HAVANA SYMPHONY ORCHESTRA, VISITED CALIFORNIA, HE WAS WELCOMED BY RAMON NOVARRO, MOTION PICTURE STAR AND HIMSELF AN ACCOMPLISHED MUSICIAN. SEEN FROM THE RIGHT ARE: C. CAMPBELL, ARTIST; MR. AND MRS. SANJUAN, MR. NOVARRO AND AUGUSTIN ARAGON, SPANISH AUTHOR

PORTLAND ACTIVITIES

PORTLAND, ORE., Aug. 14.—Compositions by Louis Victor Saar, pianist, and Richard Czerwonky, violinist, were featured at a recital given by these two artists, under the direction of the Nero Musical Bureau, on Aug. 6. Ruth Bradley Keiser accompanied the violin solos, and Mr. Saar and Mr. Czerwonky collaborated in a sonata by the former.

Nikola Zan, baritone, and Arthur Loesser, pianist, are conducting summer classes here. J. F.

WATERLOO HEARS NIEMACK

WATERLOO, IOWA, Aug. 14.—Ilsa Niemack, violinist, recently gave a violin recital for Rotary Club members. B. C.

AMES GIVEN NEW BELLS

AMES, IOWA, Aug. 14.—A carillon of twenty-six bells costing approximately \$24,000 will be added to the campanile of Iowa State College. The carillon is a gift of the late Dean Edgar W. Stanton. The board of education has authorized the expenditure of \$2,000 on the campanile to make a proper setting for the additional bells. B. C.

FRANK LUCAS IS DEAD

PORTLAND, ORE., Aug. 14.—Frank Lucas, a member of the Seiberling-Lucas Music Company, died on Aug. 4, aged fifty-eight. Mr. Lucas was a trumpet player and band director and was leader of the 186th Infantry Band of the Oregon National Guard. J. F.

Gabrilowitsch Plays Orestes

Introduces Novelties To California

SAN FRANCISCO, Aug. 14.—Ossip Gabrilowitsch included two Russian novelties in the second pair of concerts he gave with the San Mateo Philharmonic Society and the San Francisco Summer Symphony Association on Aug. 5 and 7.

Taneieff's overture to Orestes and Moussorgsky's "Pictures from an Exhibition" as orchestrated by Touschmaloff may not be great music, but at least they proved interesting and helped to make the concerts memorable. The instrumentation of these two works brought the wind choirs into prominence with gratifying effect. Clean attacks, clarity in the various sections, with particularly good work from the brasses, and splendid handling of the dynamics in building up a climax, characterized Mr. Gabrilowitsch's performance of the Taneieff music.

Beethoven's seventh symphony was played with fine gradations of tone and much finesse (particularly in the second movement). It had scintillant moments—also struggling ones! The third movement was jolly and clear cut, and the finale was imbued with some majesty and much brilliance.

The orchestra has played Strauss' Don Juan better on past occasions, and Mr. Gabrilowitsch's reading scarcely added anything to the meticulously perfected one which Alfred Hertz offered just prior to the orchestra's voyage to Los Angeles last year.

The Sorcerer's Apprentice never worked as fast in these parts as under Mr. Gabrilowitsch's baton. It was a mad race and an exciting one.

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Studios: 683-684 Carnegie Hall, New York
Phone: Circle 1350
Residence Phone: Wadsworth 0041

Stuart Ross PIANIST
ARTIST ACCOMPANIST—COACH
588 West End Ave. New York City
Phone: Schuyler 1468

Michel Sciapiro SOLO VIOLINIST
COMPOSER
INSTRUCTION
Sole Associate teacher of OTAKAR SEVCIK
188 West 75th Street New York City
Telephone: Trafalgar 9002

Frederick Schlieder Mus. M., F.A.G.O.
Science and Art Blended in Creative Expression—Author of "Lyric Composition Through Improvisation"
148 Central Park, West New York, N. Y.

Harry Reginald Spier TEACHER OF SINGING
117 West 88th Street Phone: Schuyler 0572
Residence Phone: Raymond 3086

Charles Gilbert Spross PIANIST and COMPOSER
Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Charles Tamme TEACHER OF SINGING
Studio: 2231 Broadway, New York
Telephone: Trafalgar 3614

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THE *Writing* ON THE WALL

AT present all over the music world, patrons, artists, managers and organizations are enrolling themselves as prophets.

"Where do we go from here?" is the inelegant but expressive tenor of their remarks.

Many composers and creators in the world of music, having thrown over the ideas and ideals of the nineteenth century have faced an impasse—sterility, or the bitter extreme of disillusion and realism driven to desperate ends. The new goal has not been revealed.

Artists, having emerged from a burst of prosperity following the great War, find the concert field and the paths of their own careers uncertain, shifting, caught in a maelstrom of social currents and scientific developments unheard of and unforeseen a decade ago.

Into New Fields

The World, recovering from the War and having gazed wistfully back at the colorful sunset of Victorian complacency, plunges forward with renewed energy into an era of steel, electricity and science. And with the new world whirl the Arts.

In material respects machine civilization is knitting the world together at an incredible speed. The world of music is no exception to the effects of these changes. It is being thrust, about, kneaded, pulled awry, and in many quarters cheapened and vulgarized. But music retains tremendous vitality—and is ready to experiment in a host of new fields.

The writing is on the wall for all to see. Although confusion is the dominating note of discussion among artists, managers, and music patrons it is not difficult to see why this should be so. The talking motion picture is here. Radio is steadily encroaching upon the concert field. An amalgamation of the concert field, the radio field, and the talking picture field, is ultimately inevitable.

In small towns local managers depending solely upon concert courses have been starving to death for years. In other centers allied with radio and the stars they are fat and happy. The pianists—and great ones among them—have been hard hit. You will find reputable managers proclaiming (1) that it's going to be a terrible concert season; (2) that it's about as good as could be expected; (3) that prospects were never brighter.

Some Causes of It All

Musical sterility since the War, the chaos of modernistic tenets, the weaknesses and and strengths of the concert field—stack these against the miracles of science which are revealing incredible possibilities for the dissemination and absorption of music and you have some explanation of existing conditions. Is it any wonder that confusion and conflicting points of view, mingled with a dash of cynicism here and there, dog the harried feet of artists and managers.

Regret the passing of the past if you must—and shed a tear, too, over the uncertainty of the future—but radio, talking motion pictures and television are already planning to produce operettas, operas and symphonic scores designed to reach towns and villages around the

Musical *Americana*

By HOLLISTER
NOBLE

rim of the world. Science has so widened the horizon of music that we do not know what is coming—we can only follow and develop in the highest manner the forces that have been unleashed.

Facing the Future

Charles A. Beard spoke as much for music as for any other art in summing up an excellent article in the August Harper's entitled "Is Western Civilization in Peril?"

Dr. Beard's final words were:

"Under the machine and science, the love of beauty, the sense of mystery, and the motive of compassion—sources of aesthetics, religion, and humanism—are not destroyed. They remain essential parts of our nature. But the conditions under which they must operate, the channels they must take, the potentialities of their action are all changed. These ancient forces will become powerful

in the modern age just in the proportion that men and women accept the inevitability of science and the machine, understand the nature of the civilization in which they must work, and turn their faces resolutely to the future."

Was Less Expensive By Another Name

One of the old stories of Chaliapine concerns an early tour, when in order to avoid the attentions of the opposite sex, Chaliapine made a point of staying in villages and not in the cities, and assumed another name.

In one village the proprietor of the local cinema heard that there was a Russian singer at the hotel. Most of us sing in our baths, Chaliapine even more so. The cinema man called at the hotel and asked for the Russian.

"I'll give you three dollars to sing at my show on Saturday night," he said. "Eh?" grunted Chaliapine. The offer was repeated. "Five," said the Russian. "Three," said the American. The clock ticked off fifteen minutes. "Five," said the Russian. "Four," said the American. And so the bargain was sealed. "I was conquered," is Chaliapine's comment.

What Happened to Us

The exodus of a number of prominent artists on concert tours of the Orient prompts a sign of reminiscence from our aging frame.

Some time ago, after four successive concert seasons we swallowed an overdose of Joseph Conrad and sailed via two oil tankers, a liner, and a grain ship for the Orient . . . every day we noted with glee that the music world and its interests receded farther and farther from our overcrowded memories of the winter.

By the time we reached Shanghai the Metropolitan was only a name . . . at Manila the concert season was a myth . . . at dawn in Singapore we lightheartedly leaped into a sampan and rowed ashore . . . the city, harbor, and green hills glowed in the early light . . . not even a bird sang . . . no music . . . this was Paradise . . . We climbed up on the deck and three feet away on a warehouse wall was a huge poster: announcing "MISCHA LEVITZKI, at the Auditorium, playing Beethoven, Bach, and a complete Carnegie Hall program. Tickets at the Raffles Hotel."

After sobbing for an hour and a half we dumped Conrad overboard and took the first boat home . . . we've been here ever since.

Louis and Eleanor

It wouldn't be a big news flash to see Eleanor Painter and Louis Graveure appear jointly in opera this fall . . . and the City of Brotherly Love will be the place . . . In what opera? . . . Either Carmen or Faust . . . and remember, little ones, that Louis now sings first tenor rôles only.

Danise is doing some real farming at his cottage, Greenwood Ave., Glencoe, Illinois . . . Detective A-ee No A-33 noticed him picking some big onions, string beans, peas, etc. . . . the crop of onions was so big one morning that the output was shared with Yvonne Gall . . . a good way to conquer Thais . . . for that night Danise was scheduled to sing.

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—Boston Office: Room 1011, 120 Boylston Street.
—Telephone Hancock 0796. William J. Parker, Manager.

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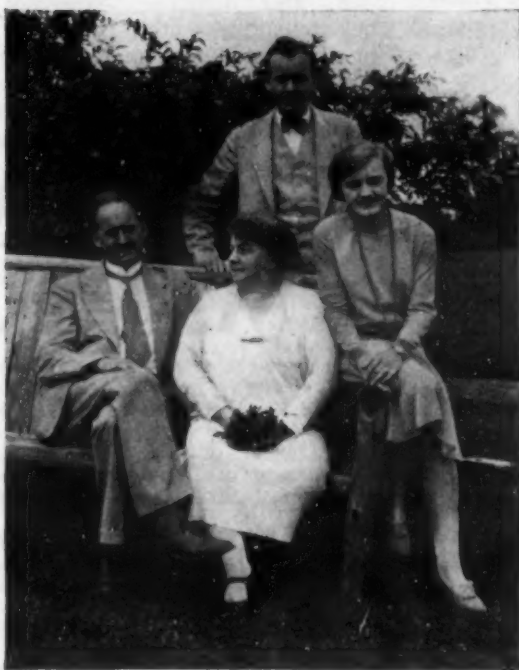
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TWO TENORS DISCUSSING OLD SCORES AT VICHY, FRANCE. THEY ARE, OF COURSE, JOHN CHARLES THOMAS AND JOHN MCCORMACK



MARIE MILLER AND EMMA, HER PET PARROT. AFTER A THREE DAYS SPREE THE PARROT HAS JUST RETURNED, TO BE UNDER THE THUMB OF AN ACCOMPLISHED HARPIST



FRED V. SITTIG, HIS WIFE AND SON AND DAUGHTER. THE SITTIG TRIO HAS HAD A BUSY SUMMER WITH TWELVE RADIO APPEARANCES AND PROGRAMS AT SUMMER SCHOOLS AND FASHIONABLE RESORTS



ALICE PATON, SOPRANO, IN HER GARDEN IN DOVER, N. H.



ZETA V. WOOD, NEW YORK VOICE TEACHER, AND LESLIE YARBROUGH WHO, BESIDES MANAGING MME. WOOD'S MASTER CLASS AT TULSA, OKLA., READS MUSICAL AMERICA



CARMELA PONSELLE SOARS IN HEIGHTS NOT FOUND IN HER MEZZO SOPRANO SCALE WHEN SHE CLIMBS THE PEAKS ABOUT BLUE MOUNTAIN LODGE AT ST. REGIS, NEW YORK



BARRE HILL, BARITONE, AND HIS MANAGER JESSIE B. HALL, AFTER REHEARSAL WITH THE CINCINNATI ZOO OPERA COMPANY



OSCAR WAGNER AND HIS TEN-YEAR-OLD PUPIL SARAH ENTZMINGER, ARRANGING HER NEXT RECITAL PROGRAM WHILE THEY RELAX AT CHAUTAUQUA, N. Y. MR. WAGNER IS ERNEST HUTCHESON'S ASSISTANT AT THE JUIILLARD GRADUATE SCHOOL